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ABSTRACT

Directed towards library staff members involved in public education, this manual provides guidelines for making community members aware of talking books and braille materials provided by the National Library Service for the Blind and Physically Handicapped. Guidelines are presented in three categories: (1) media relations, (2) preparing materials, and (3) working with the community. The first section covers publicity through local mass media, including methods for targeting information to appropriate publications, preparing news releases, and preparing public service announcements. Suggestions for taking advantage of nationally prepared information, and for preparing local exhibits and publicity material are provided in the second section. Finally, the third section offers tips for reaching current and potential users through mailings, local organizations and events, and speakers bureaus. (SW)

Reaching People

A Manual on Public Education for Libraries Serving Blind and Physically Handicapped Individuals

National Library Service
for the Blind and Physically Handicapped
Library of Congress
Washington, D.C.
1980

Table of Contents

Why Public Education?

At least three million people are eligible to borrow talking books and braille books and magazines provided by the National Library Service for the Blind and Physically Handicapped (NLS) through a nationwide network of cooperating libraries. Only about one-sixth of those eligible take advantage of this opportunity. An NLS goal is development of a continuous, comprehensive, network-wide public education program to raise public awareness about special library news.

Public education and community activities are needed to bring nonusers into the program and to keep current users fully informed about the service. Such activities should be aimed directly at the general public, eligible nonusers, and secondary sources—people who know and can refer potential program users. People not eligible today may become users later.

This manual outlines the scope and possibilities for a public education program and suggests ways to carry out the activities that make up such a program. From the ideas in this manual and your own experience, you should be able to develop a comprehensive, continuing program that is an integral part of overall library service—one that suits your community, style, budget, and other resources.

Adopt realistic goals. Work at your public education effort consistently and at your own pace. Expand the program gradually. Over time, the cumulative impact of your activities will contribute to increased public awareness and use of services. Piecemeal or one-time activities are rarely effective.

Background

This manual has grown out of NLS efforts, dating back to 1971, to increase awareness among the general public about the talking book and braille book and magazine program.

Before 1978, NLS focused primarily on a national exhibit program. At meetings of educational, health-oriented, volunteer, and service groups, brochures and other print materials were given to people known to come into contact with blind and physically handicapped individuals. Targeting this secondary audience alone did not work, and the majority of eligible library users remained unserved.

In 1978, NLS and network librarians in seven states conducted a pilot program of nationally produced radio and television public service announcements. A wide range of localized public education support activities was coordinated that included personal contacts with local broadcasters, direct mailings, radio and television talk-show appearances, use of print media, and other activities.

Increased public awareness, numbers of readers, and calls to a toll-free number for information that resulted from the radio and television publicity encouraged NLS to extend the original campaign to nearly twenty additional states and cities. Greater emphasis was extended to print publicity as well.

Planning Your Public Education Program

As library staff members you already play an important part in public education. You meet and make an impression on the public as you help patrons and go about your duties inside the library and outside in the community.

The key to a successful program is planning. Here are some steps to follow.

Define your public education objectives and priorities. They may be to increase public awareness and thereby increase readers and circulation; improve referrals by health, education, and service professionals; establish support for improved facilities; or a combination of these and other objectives. A continuous public education program is usually composed of multiple short- and long-range activities and campaigns aimed at achieving specific objectives. To guide the use of time and money, set priorities.

Identify your target audience(s) and the communications problem(s). You have many audiences, including users, eligible nonusers, public librarians, health care professionals, special education teachers, and others.

Common communications problems include:

- Lack of general awareness about programs.
- Unwillingness of eligible nonusers to call for information.
- Failure of health care professionals to refer eligible users.
- Lack of awareness that the service is available to those who are physically as well as visually handicapped.
- Lack of knowledge that individuals with short-term physical as well as visual limitations are eligible.
- Lack of awareness that current periodicals are available.

Identify ways of communicating with and reaching your audiences. What do your audiences read, where do they go, how do they spend their time?

Plan activities and projects that let you communicate. Speeches; news releases; demonstration tours of public libraries, hospitals, and nursing homes; conferences; exhibits; a summer reading program; open houses; and newsletters are samples.

Look for a common theme to hold together all your activities. Repeat and reinforce your message.

Establish a timetable for specific activities. Work around a calendar. Use dates of other events such as National Library Week or the annual state ophthalmologist convention as focal points of your activities.

- Plan individual campaigns for a reasonable period of time such as a year or season. Coordinate dates for newsletters, meetings, and other activities.
- Go beyond "fixed" events to plan fill-in activities for off-seasons, nonpeak activity periods if this seems appropriate.
- Plan each segment (newsletter issues, exhibits, open houses, distribution of public service announcements, etc.) once you have an overall schedule.

Establish budget, staff, and other resources. Plan realistically and match plans against resources.

Measure effectiveness. Increased readership is the easiest to measure, but increases in circulation, requests for information, drop-ins at your library, and calls from relatives of eligible users are also measures of effectiveness. The number of inches of newspaper space or minutes or other time measure exposure, not effectiveness. They are merely tools to reach your objectives.

Be flexible. Don't stay wedded to a plan that isn't working. Make changes to take advantage of events, developments, and opportunities. Try something else if one approach fails or is disappointing. Review and improve each performance.

How To Use This Book

To plan and carry out a public education program, scan this entire manual to become familiar with the different kinds of activities. Consider the resources each needs and the situations best suited for each activity. With your communications problems and audiences in mind, choose a group of activities that will help reach your audiences, and plan an initial program following the how to do it steps described above. Each chapter has the following information:

- An introduction outlining the scope of the chapter.
- Description of when to use the chapter's technique and why.
- A list of resources.
- How-to-do-it, step-by-step instructions for carrying out the technique, divided into preparation, actual execution, and evaluation and follow-up stages.
- Sources of further information.

You may need to do more research and planning for major projects depending on the particular circumstances in your service area and past experiences. As

Public Relations Problem Solving Sequence

1. Who are we talking to? .....(Define Publics)
2. What do they think? Why? .....(Determine Attitudes/Opinions)
3. What is the difference between what they think and what we want them to think? .....(Define Public Relations/ Communications Problem)
4. What degree of opinion-shift do we want to achieve? .....(Set Communications Goal— Desired Attitude Shift)
5. Build specific message designed to guide specific public's thinking toward our desired communications goal .....(Create Action Message)
6. By what *methods* can we help our message to influence opinions/attitudes toward our communications goal? .....(Action/Programming)
   A. Communications techniques .....(Activities)
   B. Gain visibility for these activities by conveying the message through the most effective media .....(Publicity)
7. Did we achieve our goal, or did we miss it—by how much? Which of the above steps should be reviewed, and how can they be adjusted to achieve our goals? .....(Evaluation)

Source: Boy Scouts of America

you develop public education programming, keep NLS informed about progress and problems. Send copies of materials and write-ups of your work to NLS Publication Services to be shared among all network libraries.

All of the ideas and activities in this book are consistent with the American Library Association standards for public education and information for libraries serving blind and physically handicapped people.

Standards of Service for the Library of Congress Network of Libraries for the Blind and Physically Handicapped, Approved July, 1979.

All libraries in the network shall assume the responsibility of interpreting their library services to the community and of promoting a climate of public opinion and awareness favorable to library development, expansion and improvement.

LC/NLS shall produce and disseminate printed brochures, pamphlets, radio and television spots, films, news releases, exhibits and other materials in a coordinated public education program.

Regional and subregional libraries shall distribute national library promotional materials. They shall take an active planned role in publicizing their services and interpreting the national program through any media available, and provide the staff for these activities.

Regional and subregional libraries shall produce their own publicity materials and share these with the network.

Network libraries shall maintain a documented and active liaison with outside organizations and individuals to maximize exposure of their services.

LC/NLS shall work with the headquarters of national organizations to publicize and interpret services.

Regional and subregional libraries shall work with appropriate state and local organizations.

Network libraries shall maintain an updated mailing list of related agencies, support service organizations, service clubs, volunteers, other libraries and professional groups in allied fields.

Network libraries shall develop and disseminate informational brochures, posters, and other materials that describe services.

Network librarians shall take active roles as advocates of library services to blind and physically handicapped persons, and should submit articles for publication to professional journals, newspapers, and other publications concerning their services.

Network libraries should develop a close relationship, whenever possible, with library schools and other schools that teach library courses, or courses concerning persons with disabilities.

Network librarians shall seek opportunities to interpret services to special educators engaged in mainstream programs.

Network libraries shall provide reference and information services in the fields of blindness and physical handicaps as a public service, and means of promoting their library services.

Sources of Further Information

Publications

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Public Relations Society of America. *Managing Your Public Relations: Guidelines for Non-profit Organizations.* New York: PRSA. Made up of six public relations guides: "Planning and Setting Objectives," "Using Publicity to Best Advantage," "Working with Volunteers," "Making the Most of Special Events," "Measuring Potential and Evaluating Results," and "Using Standards to Strengthen Public Relations."

Sperry and Hutchinson Co. *Publicity Handbook: A Guide for Publicity Chairmen.* Fort Worth, Texas: Sperry and Hutchinson Co.

Media Relations

Chapter 1

Media Guidelines

Guidelines for contacting radio, television, newspapers, magazines, newsletters, and other media.

A public education or publicity program is more than media relations. The media is only a tool to use in reaching members of the community. When you have something to tell the entire community—announcing your services, identifying additional users, inviting the public to an open house or other special event, or recruiting volunteer helpers—you should work through the *mass* media. Work with *specialized media* such as organization newsletters to communicate with an identifiable, narrow group such as doctors, labor leaders, or retired workers.

Resources

An effective media relations program needs more time and thought than money. Your existing budget may be able to absorb the postage, duplicating, and stationery costs needed to produce and distribute news releases and other written materials. Audiovisuals, such as slides and photographs, frequently can be done inhouse at relatively low cost.

Tapes, films, and videotape work, however, can be quite expensive, running into hundreds or thousands of dollars. Budget permitting, NLS prepares such audiovisuals for network use and provides them free.

You may need the professional assistance of public information specialists in your administrative agency or the help of volunteer professionals to prepare materials for the media or to telephone or visit appropriate editors and radio and television producers. If possible, work with information officers of other government or community agencies who are trying to communicate similar service-oriented information to the public.

Preparation

Compile a list of media contacts and keep it current. Learn who handles your kind of information. (See chapter 2 on how to compile a publicity list.)

Arrange to meet your contacts personally. Visit them at least once to get acquainted, lay the groundwork for a continuing working relationship (often by telephone), and find out their preferred form. Meet deadlines and other requirements for copy length, content, illustrations, and format. Tell them about your work and ask for their cooperation in launching a public education program.

Stress that probably __ percent of your community's population is eligible for free library services, but that many people do not know about the program or how to participate. Invite a media representative to visit your library. Every time you launch a major new campaign, repeat these calls and visits.

Choose one person (probably you) to be in charge of media relations and to be the media contact for your library. This person should be easily available to the media. Different people calling the same reporter, writer, editor, or radio or television producer usually cause confusion and may undermine your goals and efforts. To deal with the media effectively requires credibility. It is essential that the person who deals with the media know the talking-book, braille book, and magazine program. Without thorough program knowledge, you and your service lose credibility and with that loss the interest and help of the media.

Compile a background packet on your program for media use. Include local and national fact sheets explaining the free reading program, who is eligible, how to participate, and where to get more information.

Start a background file or notebook on the local media. Include your publicity list, a record of contacts with various media, clippings about your work, copies of all news releases, reports of radio and television air time received, and similar information for easy reference.

Develop a procedure for writing, reproducing, and distributing news releases and other publicity materials. Your procedure should conform to your agency requirements. If your administration does not have a system for writing, duplicating, and disseminating releases, check with other local library or government information operations to see how they handle production. At a minimum you'll get some good ideas, but you might also find resources to share or borrow.

Coordinate your efforts with those of other library, government, and social service publicists. By staying in contact with people who have similar objectives, you will avoid duplication of effort and inadvertent competition for news coverage and PSA air time. During National Library Week, for example, your service should be featured as *part* of a whole package of library promotions. Distribution to the media should definitely be coordinated during this period. You should be aware when a

cooperative agency launches a special campaign. Avoid scheduling a major effort for your program that might cause the media to choose one project over the other.

Make an advance, year-long master plan outlining your expected publicity efforts month by month and then week by week. Plan activities to keep your program in the public eye throughout the year and to focus on peak information periods and special events when you might spend some extra effort and generate special attention. These peak periods might coincide with an expansion of resources, times of year when interest in your program runs high, or even slack periods when the staff has more time to respond to requests for information. (See pages 1-5 to 1-6 of this chapter for a master plan.)

Doing It

Target information to the right publications, editors, and departments. Make a special effort to tailor all materials to fit the preferences and needs of each source. Do not send the same item to more than one department or writer at the same publication or station unless each one knows about the duplication.

- If you want good coverage in mass media, make sure your material interests large segments of the community.
- Don't overdo routine stories. Don't call news conferences when a news release will be equally effective in making your announcement.
- Be realistic. Stories, ideas, and announcements are generally evaluated solely on their merits. Routine announcements may not be used at all or may be given only an inch or two in a calendar. Frontpage space is reserved for breaking news.

Work with the specialized as well as the general media. Special groups, especially organizations of health and welfare professionals, will often use much more information than the mass media, including detailed articles about your program. You may reach fewer people with such media, but each person reached may be more able to promote your program in a large group.

Be timely and prompt. Submit copy ahead of deadlines. Late copy or late arrivals for personal appearances will never get space or time, no matter how interesting.

Go beyond news releases. Submit letters to the editor, give special angles to columnists, prepare public service radio or television announcements, submit articles, editorial or feature ideas, and arrange appearances on talk shows.

Vary release dates; don't play favorites. If you work with both a morning and afternoon paper, try to arrange some stories for first release in the afternoon paper and others for first release in the morning paper.

Use live coverage. For special events, invite the media to arrange for their own "live" coverage. If you want live coverage, however, schedule events at times convenient for the press, generally weekday mornings or early afternoons. Most newspapers and broadcasting stations have only skeleton crews working nights and weekends.

Be cooperative, especially if a reporter wants to develop special coverage and features. If a reporter, commentator, or producer asks for additional or special information, send it immediately.

Be brief. Time and space are expensive and limited.

Be neat. Type all material, and avoid messy corrections. Never send carbons. Duplicate enough copies for distribution to your publicity list.

Be accurate. Double check all dates, names, spelling, places, and other details before copy is submitted. Errors embarrass you and the media.

Treat media people as invited guests. Arrange convenient seating with table space and a place to interview or record. Television newspeople need access to electricity. Information packets should be provided.

Submit story and feature ideas. Do this by phone, in person, or by mail—but always be brief. If you deal with a media person who is consistently hostile or not helpful, ask if there is someone else who is more interested.

Always try to relate your ideas to people. Editors are interested in news about people, not statistics and abstract concepts.

Keep in touch with your media contacts. Provide information on a continuing basis in the preferred form, but write or call only when you have something worthwhile to communicate.

Try to follow your master plan, but be flexible so you can take advantage of unforeseen opportunities. If a local health organization, for example, decides in midyear to sponsor a telethon or health fair at which you might get time or space, accept or seek out an invitation.

Accept the unpredictability of working with the news media. If a major story breaks on the day you planned a media tour, all your work may seem wasted. If, on the other hand, you happen to pick a "slow" news day, what might otherwise have been a minor story may wind up with surprisingly prominent coverage. Be grateful when you get a good break, and don't get discouraged or give up when luck runs against you. Keep trying and you'll get attention for your program.

Ideas for News Releases, Feature Stories, and PSAs

- A "bestseller" (most popular or "most checked out") list
- Coming public events, such as open houses, meetings, and demonstrations of your equipment and materials
- New equipment and reading materials
- Expansion of your facilites, moves to new facilities
- Anniversaries or milestones (the 1,000th user, the director's 15th year of service), special days, weeks, or months
- Appointment of new staff
- Slide shows or films
- Users with special, inspiring aspects to their lives (with their permission)
- Awards to local officials or volunteers for service to your program
- Tour-demonstration for area nursing homes, hospitals, senior centers
- Changes in your hours
- Reminders about your free service
- Meetings (that you arrange) between local users and authors
- Volunteers who repair equipment, narrate talking books, produce music materials, or deliver and demonstrate machines
- Braille sports schedules
- Special children's programs or other activities
- A toll-free number, telephone answering machine that gives out information, or both
- Speeches about your program

Contact state or local newspaper and broadcasting associations. Ask them for help in distributing your materials to newspapers and stations. This has been done in Michigan and South Carolina.

Ask someone well known in the community, in media circles, or your agency's public information person to sign or co-sign a cover letter to send with special news releases, public service announcements, and other items. Some professional PR practitioners suggest printing the names of a public education advisory committee on your letterhead.

Localize, rewrite, retype nationally prepared materials, whenever possible, to be relevant to the local area. This may involve just listing a local contact. (See chapter 8 for more details on how to do this.)

Transmit information in writing. Occasionally you may call a contact about a story, but be sure there is written background available to insure accuracy and completeness.

Avoid calling news conferences unless you have a story that demands on-the-scene questions. If you have new equipment, such as the Kurzweil reading machine, that should be seen to be understood, offer to stage individual demonstrations at reporters', photographers', or film crews' convenience. One news conference a year is usually the maximum, and many agencies and organizations enjoy good news coverage without any.

If you do have a news conference, prepare a news release, fact sheet, copies of the statements to be made, and other background material for distribution to reporters attending the conference as well as to those who could not be there and will receive mailed packets. Keep press conferences short—twenty to thirty minutes. Leave time for individual questions. Radio and television reporters often will repeat special questions to prepare a thirty to sixty second summary for news broadcasts.

Keep reference copies of all materials given to the media and of the distribution lists for each item.

Evaluation and Follow-Up

Alert staff, users, supporters, and cooperating organizations when you expect media coverage so they can be part of the audience and are prepared to help with the impact, follow-up requests, and comments.

Monitor publications and broadcasts to see if, when, and how your materials are used. Don't ask editors for clippings, but keep a scrapbook of news clippings and records of broadcast use of your materials.

Don't ask editors when your materials will be used. When your materials are used, study the media's treatment to match future materials better to the media's needs.

Consider the quality as well as the quantity of coverage. A well-placed article in a major metropolitan newspaper can move you close to your goals. A well-developed feature in a weekly newspaper can be reprinted and distributed to thousands more readers. One ten-second television spot may reach more people than ten newspaper articles.

Send copies of clippings to the people mentioned in them. Use your own newsletter to report on news coverage. If your volunteers and staff see that their activities are attracting attention, they are likely to be inspired to do more and better.

Thank editors when they give you good coverage. Send copies to the top person in the organization; everyone likes to be commended to the boss.

Don't alienate editors by demanding an apology or retraction for minor errors. Save your complaints for serious errors and consider any others the price of your free publicity. According to a 1976 article in the *Publicist*, a New York tabloid covering public relations, there are several approaches you can take when an inaccuracy or distortion about your agency occurs: (a) nothing; (b) write a letter to the journalist who wrote the statement; (c) write a letter to the editor, but not for publication; (d) issue a formal reply, not only to the offender but to other media.

Don't call editors to complain that a story or idea wasn't used. Instead, study information used from other organizations and work to make your materials as interesting and relevant. If, after such study, yours seem as important and useful, and if your stories have been submitted on time and not used, call one or two editors to follow up and to *seek advice* on getting your materials used in the future. You might also, without mounting an obviously organized, offensive pressure campaign, ask other librarians, users, or members of a library advisory committee (chapter 16) to ask about use of your materials.

Sources of Further Information

Related Chapters

Publicity Lists (chapter 2), News Releases (chapter 3), Photographs (chapter 4), and Public Service Announcements (PSAs) (chapter 7).

Publications

Biejel, Len, and Lubin, Aileen. *Mediability: A Guide for Nonprofits*. Washington, D.C.: Taft Products, 1975.

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Jacobs, Herbert A. *Practical Publicity: A Handbook for Public and Private Workers*. New York: McGraw Hill, 1964.

Levine, Howard, and Levine, Carol. *Effective Public Relations for Community Groups*. New York: Association Press, 1969.

Public Relations Society of America. *Channels: News and Ideas About Communications to Help People*. New York: PRSA.

Stephenson, H. *Handbook of Public Relations: The Standard Guide to Public Affairs and Communications*. 2d rev. ed. New York: McGraw-Hill, 1970.

Organizations

Public Relations Society of America
845 Third Avenue
New York, New York 10022

Local chapters in many areas are often willing to provide public relations help at no charge to nonprofit organizations.

Public relations officials or departments of local colleges, universities, school systems, corporations, and other nonprofit agencies and organizations may be willing to provide technical assistance.

1979 Publicity Campaign Calendar*

February - March 31

Complete contact lists:

- Libraries
- TV Stations
- Radio Stations
- Print Media
- Churches
- Sr. Citizens Groups
- Home Extension Clubs
- School Districts/ISD's
- Nursing/Foster Care Homes
- Lion's Clubs, Rotaries
- Agencies
- Doctors/Health Districts/Hospitals (Executive Directors)

Coordinate with Blue Water & TC DBPHs

Invite special guests for June 3 Open House

Write up invitations for Open House

Write invitations to be printed for contacts—ready general guest lists

Write contact cover letters

Design Open House buttons for printer

Reserve photo pages—print media—for Open House week

Write PSAs for print media

Write 3-part canned series for print media on DBPH L.C., Regional, Subregional programs

Contact all librarians in 9 counties and provide with information packets—arrange for Iosco-Arenac Regional visit and program

Deliver TV and Radio spots and arrange for possible talk show appearances—through March 31

Arrange for National Library Week and June 3 Open House exhibits

Write and arrange for TV trailers

Send to SIMC for printing—eligibility forms, our brochures, flyers, cover notes, enclosures for LC produced materials

February 21 - Speak to Alpena Newcomers Club

March 23 - Inservice workshop for NLC/ACL libraries and Alpena community—"What Do You Do When You Meet a Blind Man?"—cooperative effort with AMA, ISD, and SSD. ADV - POST - PIX

April 1 - Announce new Jr. DBPH Volunteers Club sponsored by NLC with St. Mary's School. ADV - POST - PIX

Prepare Spring DBPH Newsletter—mail

Begin mass mailings to contact groups

Ready stuffers for 21-county Gaylord Diocese mailing

Do talk shows

May 1 - Send invitations for June 3 Open House

Send canned articles to media for May release

Send news releases to remind DBPH students to let teachers know they need fall text assignments for taping readiness

Finalize Open House plans

May 4 - Taping Workshop for volunteers - Pam Fowler here

June 3 - NLC/ACL Open House

NLC—DBPH First Anniversary

Exhibits ADV and POST PR

On-site radio coverage

TV News coverage

Honor junior and adult volunteers

Summer DBPH Newsletter, prepare and send

(Continued next page)

July - No plans; catch up—do aheads—vacations

August - Write features on patrons for print media

Write for school tabs—on DBPH

Kids back-to-school

Contact for Fall marquee PR

September - Write Fall DBPH Newsletter and send

Set up speaking arrangements with ISD representatives at school in-services

October - Speaking engagements

November - DBPH Christmas cards for patrons done by junior and senior volunteers together. ADV - POST - PIX

December - Wrap-up PR on PR campaign if merited

WORK IN:

Letters to Editors:

Jr. volunteers and community support
Open House turn-out

Town Talks:

Volunteer campaign
Update - Anniversary
Introduce logo - pix

Speak to:

All area Lions
Reading Council
In-services at Schools
Ministers' Councils
Foster Home Care Associations
Sr. Citizens Clubs
Home Extension Clubs

ASK LANSING TO:

Pull out braille patrons by county

Send 3 sets of labels for newsletters

Identify visually handicapped patrons, (blind, visually impaired, etc.) by county for contact by community contact persons to ascertain if they want to receive their newsletters and other mailings sent in cassette form.

Onaway - Faye Droste

Alcona - Doris Gauthier

Cheboygan - Lucy Tolles

Ossineke - Don Horton

Alpena - Us

Rogers City - Rosemary Cook (?)

Mikado - Rushes

Oscoda - Dick Duschane

Ogemaw - (?)

Montmorency - Gene Barringer

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Chapter 2

Publicity Lists

How to get names and addresses of the right people at newspapers, radio and television stations, magazines, wire services, and other media.

The media is merely a channel for reaching your audience. Contacting the right media people may take extra effort, but it insures better placement of your information so that it is communicated to the intended audience.

An accurate, current, targeted publicity list is the key to getting information about your program into print or on the air. Good information sent to the wrong person generally winds up unused; most media people are too busy to bother routing missent material to someone else.

A publicity list is used primarily for mailing labels on routine announcements, literature, your newsletter, news releases, and other material sent to media contacts.

Resources

Compiling a publicity list requires some research and follow-up time, but is not costly. Local telephone books or specialized directories, available in most public libraries, are essential. You might also be able to borrow and copy a list from another public or private agency (chapter 15).

How To Do It

Study local newspapers and radio and television broadcasts to see when and how information about programs like yours is used or might be used.

Find out who is in charge of the time or space at each outlet. Reporters, disc jockeys, and interviewers do not necessarily choose their subjects, but may be given assignments and copy by producers, assignment editors, or public service directors.

For radio and television stations, find out who handles the scheduling of PSAs, does editorials, is in charge of news, and handles talk and call-in shows. These people usually have titles such as public service director, editorial director (or station manager), news director or assignment editor, and program producers. (See chapter 6 on electronic media.)

For newspapers, also find out who handles news, advertisements, columns, editorials, and calendars. These are likely to be news editors (or department editors such as women's editor, education editor), advertising managers, individual columnists, editorial page editor, and calendar or local news editors. (See chapter 5 on the print media.)

For local organizations that publish newsletters, get the editor's name and address, or else get the organization's address and send material to "newsletter editor" in care of the organization's headquarters. Look for libraries, companies, civic organizations, professional organizations, schools, hospitals, churches, labor groups, fraternal organizations, and neighborhood groups that might have newsletters or other publications that could use your material. Because so many eligible users are over sixty-five, look for organizations made up of or serving senior citizens.

Wire services relay news, usually by teletype, to newspaper and radio and television stations that subscribe to their service. Find out how to get on their "day books" that list information on all news events scheduled each day. Other news media assign reporters to cover events based on day book entries. Also, send releases to wire services, as they may transmit your stories to other news media throughout your region that you had not mailed to.

Use published directories, including the telephone directory, to make a list of all publications serving your area. Use directories of newspapers and magazines, but also look for listings of associations and professional groups. Many local politicians have such listings.

See if another media relations officer will share a list with you, especially your library public information officer or someone in local or state government. If you get another list, use it only as a starting point. As you make your own contacts, revise your list.

For each publication, get the following information:

- name
- publication schedule
- deadlines
- mailing address
- telephone number
- people in charge of your type of information

Get on the telephone to verify and complete your list, when you've exhausted the information in directories. Identify yourself and the kind of information you'll be submitting, and check on who should be on your list. If possible, find out what preferences or interests the contact has. Make notes on all information you've been given.

Organize your publicity list by appropriate categories. Public service directors of broadcasting stations, for example, should get different kinds of material than news editors. Talk show producers might get only occasional special letters or notes *from you;* whereas calendar or community editors might get all special event announcements.

Prepare your list in a form that can be used for periodic general mailings. Find out what kind of machine addressing system and facilities your library has and try to use them. If none are available, you can type or write all addresses individually.

Send your mail to a title rather than an individual, if you cannot keep up with your contacts personally. This way, if a person leaves, the replacement will get your mailings.

Keep a copy of your list on file cards for easy reference and updating.

Evaluation and Follow-Up

Watch for returns so you can correct errors on your list. Call to verify staff changes and simultaneously introduce yourself.

If you notice that a publication or broadcasting station is running material to your audiences, find out who is responsible for such material.

Add reporters and other media personnel with whom you deal in your public education work to your list.

Sources of Further Information

Related Chapters

News Releases (chapter 3), Public Service Announcements (chapter 7). See the index for additional information on how to prepare materials for these media contacts.

Publications

National Research Bureau. *The Working Press of the Nation.* 30th rev. ed. Burlington, Iowa: National Research Bureau, 1979. Vol. 1 *Newspapers;* Vol. 2 *Magazines;* Vol. 3 *TV and Radio Stations.*

Newspaper Rates and Data. Skokie, Ill.: Standard Rate and Data Services, Inc. Published monthly with weekly supplements available.

Spot Radio. Skokie, Ill.: Standard Rate and Data Services, Inc. Published monthly.

Spot Television. Skokie, Ill.: Standard Rate and Data Services, Inc. Published monthly.

Organizations

Other agencies, including public libraries and government units, that maintain publicity lists.

Reference librarians.

Local political organizations (for access to community directories and lists of organizations to add to your list).

Chapter 3

News Releases

How to prepare, organize, and distribute a news release for newspapers, radio, and television.

News releases notify the public of upcoming events, available services, and any other information of general interest about your program and activities. (See chapter 1 for a list of ideas for news releases.) Releases provide busy newspaper or broadcasting station staff members usable copy. Media receiving good releases have to do very little work to prepare your copy for publication and are likely to use your material if they have time or space.

Resources

Releases are inexpensive—you need only your publicity list (chapter 2), a few hours for preparation, and a typist to type, reproduce, and mail it.

How To Do It

Preparation

An announcement must be newsworthy. If only a small group of patrons, supporters, or potential users would be interested in your material, mass media would probably not want to publish or air it.

Collect all your facts. Decide what you want to say and get the answers to the "5 Ws"—Who, What, When, Where, and Why. Some experts also suggest "How." Correctly spell all names, places, and equipment.

Check the deadlines of the publications and stations, and make sure your release arrives on time. If you want your release in a weekly newspaper published on Thursday, your release may have to arrive a week in advance.

Doing It

Write in journalistic, news release style.

Organization

"Pyramid"—Put the most important facts first and information of declining importance in each succeeding paragraph. Put information about the specific news event nearer the "top" of your story; background about your program in the last paragraphs. This lets editors "cut from the bottom" if they do not have the time or space to use your whole story.

Style

Use short sentences, words, and paragraphs. As a guide, keep sentences under seventeen words or two typewritten lines, and paragraphs under four or five lines. Don't use pompous words like "commence" when you can say "start," "attempt" instead of "try," or "utilize" instead of "use."

Become familiar with "newspaper" style and use it. Ask your local media contacts if they have a preferred style.

Length

Keep releases for print media to one or two pages; for radio and television to a maximum of one page. If you have a two- or three-page newspaper release, rewrite it into a shorter form for radio and television.

Format

Always **type** your releases, double or triple spaced.

Use only **one side** of the paper.

For radio and television, try to **use large type** (to make your release easier to read on the air) and add phonetic spellings for unusual words.

Start releases about **halfway down the first page** to leave room for editors to insert headlines or instructions above your copy.

All news releases should contain a short description of your program and its link to NLS. Such copy might read: XYZ Network Library provides talking books and braille books and magazines to individuals with visual and physical handicaps that prevent them from reading standard print or holding or turning the pages of print materials. This service is part of the program of the National Library Service for the Blind and Physically Handicapped of the Library of Congress.

This is an example of a typical news release. Because of its summary lead, it could be used on radio as well as in print. Our floating footnote comments explain some of the fine points of news releases.

National Library Service for the Blind
and Physically Handicapped
Library of Congress
Washington, D.C. 20542
March 23, 1977

If not for immediate use, indicate release time and date

For Immediate Release

Use 8½ x 11 sheets

Contact: Martha Robinson
202-882-550 (office)
202-123-4567 (work)
(dummy number)

Always include a night phone for contacts

Use a short "slug" headline to identify your story

LIBRARY OF CONGRESS ACQUIRES SPEECH-BRAILLE MACHINE

Blind and physically handicapped individuals will soon have the same access as sighted people to the Library of Congress book and periodical collections. An experimental Kurzweil Reading Machine that translates written words in synthesized speech is being especially adapted to produce braille as well. If successful, such machines can be used in the future to extend the services of other libraries.

Leave wide margins to provide space for editing

Triple- or double-space to leave room for copy marks

The Kurzweil device reads lines of print electronically from books or other print matter placed face down on a glass-topped scanner, determines correct pronunciation, and produces synthesized speech. The special adaptation for braille coding will permit users to read books or documents, study selected passages, and obtain a braille version of needed information in a matter of minutes via a hook-up to the Library's computer.

Coordinated by the National Library Service for the Blind and Physically Handicapped (NLS) of the Library of Congress, this project is part of the talking book and braille book and magazine program administered by NLS through a nationwide network of cooperating libraries. Books and magazines on disc, on cassette, and in braille, together with necessary playback equipment are available free to eligible individuals.

Some prefer date here and not in opening dateline

If it runs to another page, add "more" at bottom

Keep releases down to one page if you can

NEVER use the flip side for continuation—add a page

If your story is more than one page long, **write "more" at the bottom of each page** except the last. Always end each page with a complete sentence and paragraph (to make for easier on-the-air reading or typesetting).

At the end of the release, type "# # #" or "end."

Leave **wide margins,** at least 1 to 1½ inches on each side and one inch top and bottom.

Put a one-line **headline** on your release, to tell editors what your release is about. Leave space for the news source to write its own version.

Details to Include

On the top of the first page, give the **name and phone number of someone who can be called for further information,** and the name and address of your library (if your release is not on a letterhead with this information).

In an upper corner of the first page, show the date your release was prepared or mailed. Unless you are providing an advance report of an event that has not yet happened, avoid putting "embargos" or specific release dates on your material. Most agencies indicate that the information is for immediate release.

Always give exact dates (June 10, for example, rather than "next week" or "tomorrow") so editors and reporters know exactly when your events are happening. Also show the date you wrote or mailed the release.

Give addresses and general directions when publicizing an event. Be sure you have the **correct spelling** of all names and places.

Information to Exclude

Don't editorialize. Your release has to read as if a broadcaster or reporter wrote it. Limit adjectives, superlatives, trivialities, and even enthusiasm. Don't say "an outstanding meeting," "a lovely exhibit," and "important program," a "vital service," or anything else that could be considered opinion instead of fact.

If you just can't get the knack of writing a news release, **prepare a fact outline** giving the 5 Ws and send that to your local media for rewriting into proper form.

Sample Fact Outline

From: ABCD Network Library, 111 North Main Street, Reading City, USA

Contact for more information: John Smith, 377-7777 (day)

WHO: The Reading City Network Library

WHAT: Will sign up its 5,000th talking book user

WHEN: Saturday, July 1, at 10 a.m.

WHERE: Library Headquarters building at 111 North Main Street, Reading City, Room 4444

WHY: This is part of an increased use of the library network in response to a year-long public education campaign. Talking books make it possible for the user to read despite 20-300 eyesight and enjoy current best sellers, classics, and even do some school assignments.

Get enough copies of your release. Go through your publicity list to choose media that would be interested in and likely to use your release. Mail copies to members of your advisory committee, NLS, anyone mentioned in the release, and the head of your agency.

Use sturdy, plain white paper, 8½ x 11 inches, ideally your letterhead. Avoid crinkly, onionskin, or tissue-thin paper, especially if you want your release to be read on the air.

Do not send carbon copies. They are hard to read, and smear. This may cause mispronunciations on the air, misspellings in print, and make editors wonder who got the original.

Photocopy or mimeograph your releases. Typing each copy individually is both a waste of time and potentially misleading. Editors getting individually typed releases might think they are getting "exclusive" stories.

Distribute the release to the media likely to use it. Mail or hand-deliver the release. You may personalize releases with notes indicating why you think the story is especially good for that reporter or indicating some special angle.

Evaluation and Follow-Up

Call key media people to ask if the release arrived and if they would like any further information after you've sent information, especially if it is a major element in your public education effort. Because this is really a subtle way of asking for time or space, be brief. If you catch media people at busy times and are told no more information is needed, politely and promptly end the conversation.

Watch the media you've contacted to see if and how your news release is used. Compare your original version with the one used to get tips on how to improve your next releases.

Keep copies of all releases you distribute, as well as of all clippings that result.

Answer promptly any requests for more information.

Sources of Further Information

Related Chapters

Chapters 4 through 7 will tell you how to prepare and submit other kinds of materials to the media.

Publications

Brier, Warren J., and Heyn, Howard C. *Writing for Newspapers and News Services.* New York: Funk and Wagnalls, Inc., 1969.

Bush, Chilton R. *Newswriting and Reporting Public Affairs.* 2d rev. ed. Radnor, Pa.: Chilton Book Co., 1970.

Clay, Roberta, *Promotion in Print.* South Brunswick, N.J.: A. S. Barnes & Co., Inc., 1970.

Weiner, Richard. *News Bureaus in the U.S.* 4th rev. ed. New York: Richard Weiner, Inc., 1977.

Weiner, Richard. *Professional's Guide to Publicity.* 2d rev. ed. New York: Richard Weiner, Inc., 1978.

Chapter 4

Photographs

How to use photographs in print and on the air.

Slides, photos, and charts reinforce the information in publications, exhibits, speaking engagements, radio and television appearances, and public service announcements.

If you cannot obtain photographs, illustrate with sketches.

Resources

If the details about your service interest media sources, they may send their photographer or film crew. If not, you must prepare photos, films, tapes, or other illustrations.

You may be able to do this yourself or you may have to hire professionals. Some government agencies have centralized audiovisual service bureaus that can help you. Check into these.

How To Do It

Photos require advance planning. Be sure all the people and props you need are present.

Avoid the cliches of shovel-dig and award-smile—have people doing something active.

Compose your picture. Don't crowd it; editors discourage, dislike, and discard photos of large groups. Keep it to two or three people. Don't spread your subjects out too much; newspapers and magazines want their subjects close to each other.

Have your subjects wear simple clothes. Wear light colors for dark backgrounds, dark colors for light backgrounds.

Provide photos in a usable format. Check with editors for size and color requirements. Although many newspapers and magazines use color, most still prefer and can accommodate only black and white photos. Those that want color usually want a slide or transparency, rarely a print. Most publications want photos 5 x 7 or 8 x 10 inches. When the photos are published, they will be reduced but will probably gain in quality and sharpness.

Use professional quality photofinishing. Photos for publication need a higher contrast and resolution than is possible with snapshots and drugstore processing. See if your administrative agency or local or state government uses a special custom laboratory for its processing and get the same handling for your photos.

Use a good camera. Photos for publication should be made with a high-quality camera. Top-of-the-line instant cameras may be adequate, but 35mm rangefinders or single lens reflex cameras are often the most convenient and versatile. Their photos are a standard size for slides, too.

Always give photographers and editors information for the photo caption (cutline). Type this information before taking the picture so that names and titles are correct.

When you provide photos, type the cutlines on a piece of plain white paper leaving a two-inch margin at the top of the page, and attach the caption to the photograph. Glue the top inch of the first page of the cutline to the back side of the bottom of the picture. Fold up over the face of the picture.

Never use paper clips to attach cutlines or write on the back of a picture; both will damage the print finish.

How to Crop a Photograph

a. Find the "picture" in the photograph.
b. Use a grease pencil or fine tip pen to mark in the margins' vertical and horizontal crop lines and other information.
c. Write the width that you want the finished photograph to be in your publication in inches or picas. Put this information between the vertical crop marks on the bottom margin.
d. Do not tell the printer or mark on the photograph more than one exact dimension. The height will be determined automatically by the reduction or increase in width. The sizes of most photographs in most publications are determined by width.
e. Do not actually cut the photograph to eliminate unwanted images. You need room to put the crop marks; the printer needs room to prepare the negative properly.

Source: The Ragan Report

Crop or edit photos to eliminate confusing, distracting background or elements. Out-of-focus portions, onlookers not relevant to your picture, tabletops in the foreground, backs of heads at meetings, and feet should be cropped out.

If a local newspaper takes photographs, ask for extra copies and copies of any usable photos taken but not printed. This is a good way to maintain photographic resources. You may be charged a small fee and some sources require that reprints carry a credit line.

Handling Photographs

"As an old printer myself, I can testify as to why so many of this noble craft are prematurely gray. It's their customers!

Copy is written on the backs of menus; 537 words are supposed to be set in 12-point type...and fit into a 3x4-inch space; jobs are always RUSH! Proofs are read in Sanskrit.

But perhaps the worst aggravation of all regards photographs. So many editors handle pictures as if they were roofing paper instead of the highly fragile artifacts they are.

Assuming that you have decent photography to start with—not out-of-focus snapshots, not murky "color" pix where the hue varies from mud to drab, not 17 people with faces the size of 14-point periods—there are many things the editor can do to assure good reproduction.

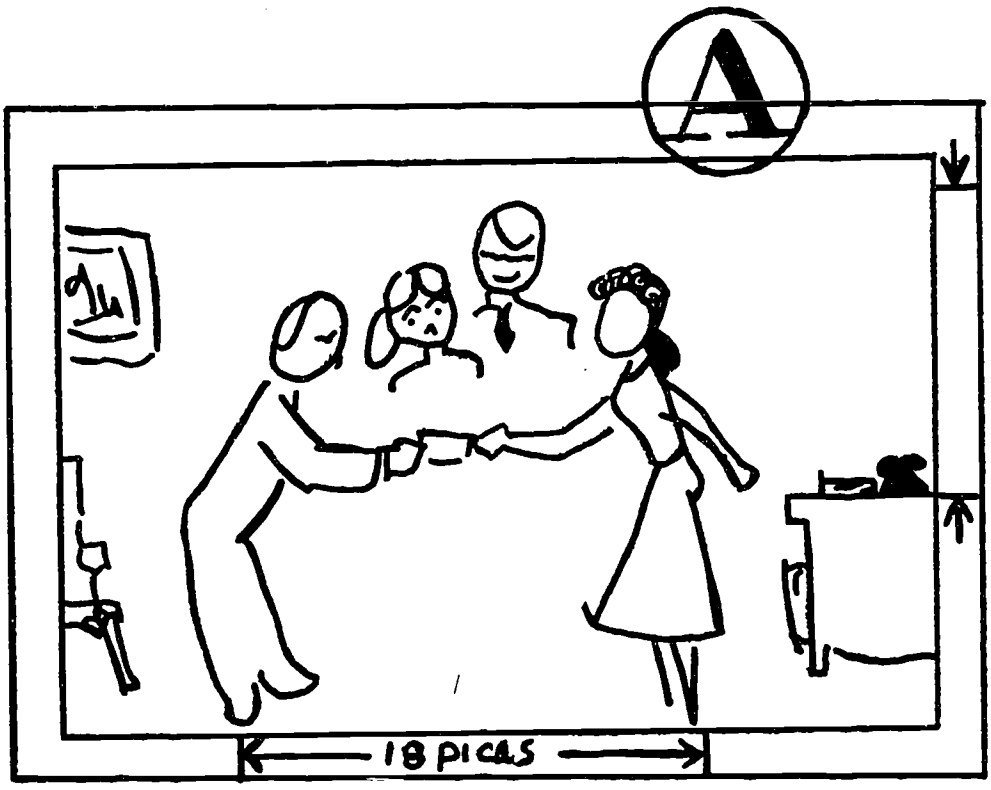
First, crop ruthlessly but delicately!

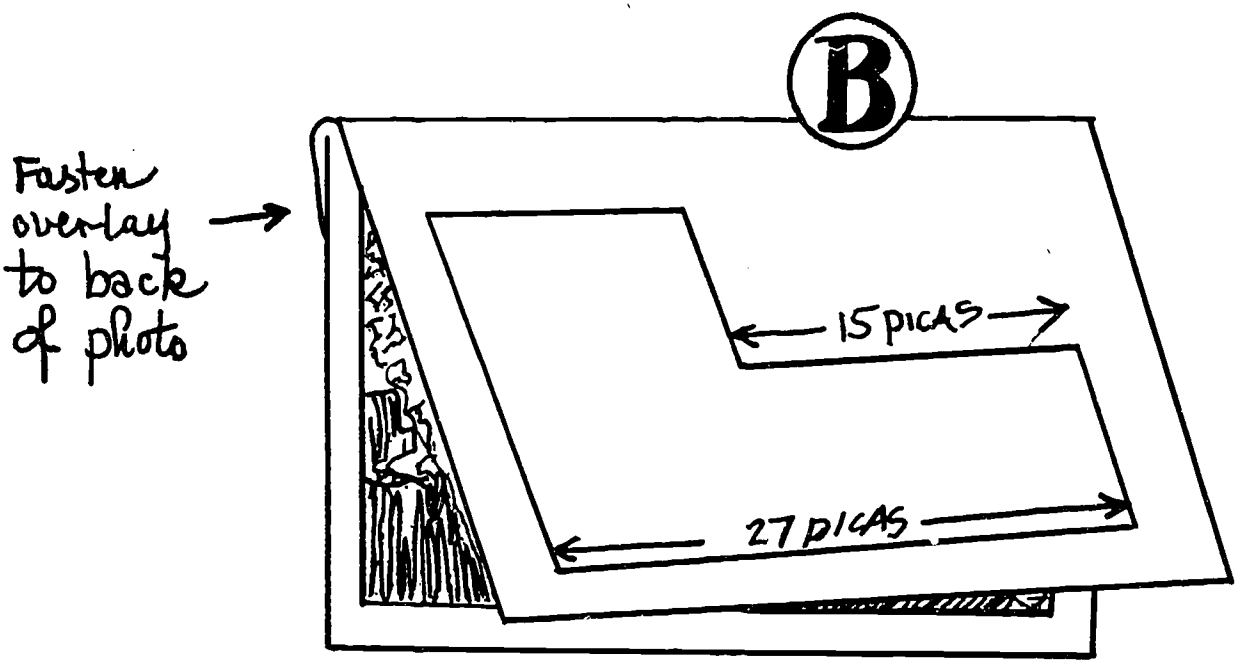
Ruthlessness concerns the bold way in which you eliminate unwanted details in a photograph, "finding the *picture* (the communication) in the photo." Here you lay on with a cleaver, not a scalpel.

Delicacy concerns the actual "writing out" of cropping instructions. There are two ways to do so. The simplest and most common way to crop is shown in Example *A*. Crop marks are drawn in the margins. The desired, reduced dimension is written (in this case and usually) within the vertical crops because it is usually the width that we specify in the new dimension.

The side crops are often, although not always necessarily, emphasized by arrows. In our example, those arrows are really not needed. If, though, for any reason, we wanted to show the lower portion of the photo (say we wanted to emphasize the floor covering) we'd need arrows to designate the wanted, although unconventional, area.

Be sure the number—18 picas—is the new, *reduced* size. Very often the editor will write the exact size of the photo area there. The result is a "same size" (S/S) plate.





When no crop marks appear on the photoprint, the platemaker will go to the edge of the picture.

Never, never, never actually cut down the photo to the cropping desired. For one thing, you then can't change your mind and make it larger. You depreciate the chances for using the print at a later time in a different cropping. And... the platemaker usually needs some margin to work with as he prepares the page negative.

Crop marks are best done in grease pencil; that's easily erased if you change your mind en route or if you want to file the photo later. Fine felt-tip pens are also good although harder to wash off. In both instances be sure that the marginal writing doesn't smear onto the face of the photo.

If cropping is unusual—to do a mortice, for instance —an "overlay" is useful. This is a sheet of transparent paper—tracing paper usually—that is hinged onto the back of the photo and folded over to protect the face.

Such a protective sheet is useful on any photograph even when cropping marks are written directly onto the glossy.

If the margin is too tight for instructions, a tab may be pasted on the back *(C)* to project out from the bottom of the photo and instructions written on it.

When you write on this overlay, do so most gently. The emulsion on photo paper is very easily bruised. Indentions in the emulsion which would be practically invisible to the naked eye will be magnified to glaring blemishes during the plate-making process.

That's why you should never roll or bend a photo; the emulsion cracks. Never use paperclips on photos; they bite into the emulsion. Don't write on the back of a picture except with the lightest of touch; in pencil or felt tip. Better yet, don't write on the back! Use the overlay or tab.

Reducing specifications may be given two ways. You may write the new width in picas or inches. Or you may write the percentage of reduction. If you use a scaling wheel, the percentage will be shown in the little window on the inner portion of the wheel. Remember that this percentage will be that of the plate in relation to the original. Thus, if you designate "56 percent," it means that a photo, say, 42 picas wide, will in reproduction be 56 percent of 42 picas—23½ picas. The depth will reduce at the same proportion.

Give only one new dimension. If a photo is reduced in width, the height is automatically reduced. If you ask for a plate 18 picas wide, and also ask for 21 picas in height, if there is any discrepancy, if the height is too great or too small when the 18-pica width has been attained, the platemaker doesn't know what to do. He can shrink only one dimension; he can't increase the height and leave the width as-is.

If there is any question that might possibly arise, tell what halftone screen you need. Give all other instructions as tersely but completely and clearly as possible.

If you must entrust photos to the mail or express service, be sure they are protected by heavy cardboard sandwiches to prevent rolling or bending.

The quality of reproductions in your publication is mostly dependent on the quality of the artwork you start with. You can't make your own plates or do your own color separations or strip in your own screened negatives.

But you can make sure that original art is in the best possible condition when the craftsman begins his part of the procedure."

Source: Edmund C. Arnold
The Ragan Report, April 23, 1979.

Sources of Further Information

Related Chapters

Electronic Media (chapter 6), Public Service Announcements (chapter 7), and Slide Shows (chapter 12).

Publications

Baker, Robert Leon. "25 Tips for Taking Great Pictures," *Impact* (1979).

Douglis, Philip N. *Communicating with Pictures*. Chicago, Ill.: Lawrence Ragan Communications, Inc., 1976.

Geraci, Philip C. *Photojournalism: Making Pictures of Publications*. Dubuque, Iowa: Kendall-Hunt, 1976.

National Sisters Communications Service. "Basics of Photography," *Sistersharing*, vol. 4, no. 1.

Rothstein, Arthur. *Photojournalism*. 3d rev. ed. Garden City, N.J.: American Photographic Book Publishing Co., Inc., 1974.

Organizations

Film companies publish literature to assist you in taking good-quality photos.

Photographic Equipment

What are the bare-bones essentials necessary to take an interesting picture? What kinds of cameras and film are necessary to get the job done? During the past six years I've had more requests for this kind of information than any other. In summarizing my counsel, of course, I necessarily reflect my own biases. But they work. Try them out—put your Rollei or Graphic away in a dark closet and rent or borrow a 35mm single lens reflex for a week or so. I think you'll like the results.

Equipment

Select a 35mm single lens reflex camera equipped with three lenses (standard, telephoto, and wideangle) and a behind-the-lens meter. (I wouldn't have suggested this kind of meter a few years back, but they've improved to the point where you'd be foolish to pass one up.) Regard your camera as a photographic *system*. The best camera on the market to meet your needs is the Olympus OM-1. It is a Japanese camera that is much lighter than most 35 mm cameras, has a 30 percent larger image and is nearly 70 percent brighter, allowing sharp focusing even in low light. It

will cost anywhere from $250 to $600 -- depending on your choice of accessories and discounts. Look at it this way: any business equipment purchase is accounted for over a period of years -- not as a one-shot expenditure. Spread $600 out over the ten-year life of the camera and it comes to coffee money on a monthly basis.

Invest in a three-lens system. It gives you three cameras in one -- three different viewpoints on every subject, available in seconds with just a twist of the wrist. Use medium telephoto (Zuiko 105mm) for portraits, shooting unobtrusively from a distance. Avoid lenses longer than 135mm -- unless you are skilled, they usually produce fuzzy pictures because of magnified camera-shake and other beginners' faults. Avoid zoom lenses -- they are cumbersome, expensive, and a poor compromise. All of your lenses should be at least 2.8 or faster. A wideangle lens (35mm, 23mm, 20mm) is important for work in close quarters. They're great for getting in tight and relating subject to environment with impact.

Lenses range in price from economic Vivitars (fitting Olympus, Nikon, and others) at $50 to $60 to exquisite Zuiko optics averaging about $150 which are lightweight to complement the Olympus OM-1 body. If you can, get the best. Over the years, they will serve you well. If you can't -- compromise, but at least complete a three-lens system.

Mental Attitude

Those who regard photography as a mechanical chore are doomed to produce lifeless, mechanical pictures. Be enthusiastic, inquisitive, bold. If you aren't, your negatives will show it.

Film

Shoot black and white -- leave color to the experts. Use 36-exposure rolls of Kodak Tri-X for flexibility, economy. It was a great film seven years ago -- today it is more sensitive, has wider latitude. You can use it at increased sensitivity ratings quite easily ("pushing") which allows you to shoot by existing light in *any* situation. ASA ratings of 800, 1200, 1600, 2400 are commonplace with Tri-X. Just have your processor develop accordingly.

Lighting

Shoot with available light at all times. If the eye can see it, your lenses can too -- if you are using Tri-X and have competent processing support. Flash, strobe, and flood are far more destructive (unless in the hands of an accomplished pro) than helpful. They destroy the natural qualities of your photo and worse, call attention to your presence with each burst of light. Natural light can be used to enhance your communicative point-of-view through highlights, shadows, backlighting, etc.

Exposure

Tri-X has great latitude. Good labs compensate for your exposure errors, can develop by inspection. Metering systems now take all guesswork out of exposure -- give you pinpoint readings through any lens at any time. Just set dial and shoot.

Shutter Speed

Your shutter speed can be used to communicate -- slow speeds allow movement, blur, to speak for you. Super-fast speeds freeze action at its peak, capture a moment of truth for years to come. For all-purpose work, use 1/125th of a second or 1/60th. 1/10th needs a steady hand -- for slower speeds, use a brace of some kind. You don't need a tripod -- use desks, door frames, walls. A major problem for beginners is shutter-release. Never jab or push the button. Squeeze slowly, steadily.

Portability

Travel light. Discard camera carrying case, use gadget bags only to get equipment to and from assignment site. Carry camera on neck with leather strap. Protect lens with skylight filter, lens shade -- a tiny scratch on lens surface will cost dearly. Remove film from boxes before you shoot -- carry in pockets. Carry alternate lenses in *lens cases* on shoulders.

Composition

Create definite center of interest through selective focus, tight framing. Always crop in view finder; later cropping is wasteful. Use both horizontal and vertical format (a common mistake is to use only horizontal format because camera is "made" that way). Think of a page and spread shapes when shooting. And most important, take a point of view towards your subject, respond to it, say something beyond the *what* or *who*, but rather *how*, or *why*. How you compose your picture can go a long way toward helping you communicate.

Perspective

Move in, not away, on most shots. Too many pictures are taken from too far away, show too-much background and clutter. Simplify your images—remove objects from frame until what is left strikes at the heart of your message. Use different angles—get away from shoulder-height pictures. Don't be afraid to fall on knees, lie on the floor, climb on tables and roofs. Use surfaces to lead eye to center of interest.

Focus

Major problem for beginners. Refocus on every shot. Focus on eyebrows, eye lids, lip lines. Accurate focus is critical at close range. Choose type of focusing screen best suited to your eye—split frame, ground glass, fresnet, combinations. (Here Nikon leads the field—for a few dollars, you can buy any kind of viewing screen you want. Other systems only offer one type of viewing screen.) Use focus to *say something*. Sharpness and soft areas can communicate eloquently when juxtaposed.

Source: Philip N. Douglis
"Reaching your Audience", The Ragan Report.

Chapter 5

Print Media

How to deal with newspapers, magazines, newsletters, and other printed publications.

These techniques apply whether you are dealing with a large city daily, a small suburban weekly, or a mimeographed community group's monthly newsletter. There are about 1,750 daily and 7,700 weekly newspapers in the United States. Nearly 1,500 of the dailies and just about all of the weeklies are small, with circulations of 50,000 or less. The average circulation of weekly papers is only 5,200. These smaller papers are most likely to use your releases and materials, especially if your angle is local. City dailies will help you reach the general local population. Community weeklies, with more restricted circulation areas, help you reach residents of geographic subdivisions. Feature sections and columns help you reach people with a special interest, like health, education, or the arts.

Resources

You need the basic resources necessary to write, duplicate, and mail releases and letters to editors.

How To Do It

General Guides

Learn about the number, diversity, content, and evidence of publications in your library service area. (Chapter 2 on compiling a publicity list suggests the major kinds of publications to contact.)

Contact whoever covers your kind of news. Add them to your publicity lists and keep them informed about what your library is doing and planning.

Give contacts a background file or information kit about your library. Provide a yearly calendar of major events if you can.

Use the publication's style sheet, if it has one, as a guide when you prepare news releases and other materials.

Learn the deadlines for each publication, and get your copy in on time. For many magazines, deadlines can be one to four months ahead of publication. Advance scheduling and preparation for major events help you get publicity in such publications.

Time your releases to meet their deadlines, if your main sources are weekly newspapers. This may mean delivering releases to weeklies a few days before you deliver the releases to dailies. The goal is for all papers to run your material on the same day.

Prepare a variety of materials for the print media. Aside from news releases and articles, print media welcome photographs, letters to the editor, story ideas or feature articles, and occasional guest columns (usually in the form of "op-ed"—opposite the editorial-page articles). Some also publish free public service print advertisements.

Kinds of Materials Used

News articles. Direct your material to news editors. Library news is often local, but sometimes it is covered by the education or culture editor. Ask in advance where to send your material. (Follow the guidelines on news releases in chapter 3 for submitting news articles.)

Feature articles you suggest or prepare. The ideas most likely to be accepted have human interest or are timely. Specialized publications are most receptive to features focusing on some aspect of your program of special interest to their readers.

You might have local college and university journalism students research and prepare features. Local papers are often happy to publish the results as well as an advance story on the project. Contact local journalism instructors if you want to use students. The students can either write the articles as part of a class assignment or through contests.

Watch for special events that might tie into special coverage. Large daily papers probably don't cover a library program routinely, but once every year or two, particularly on the anniversary of your opening or on the occasion of a special expansion or development, editors may be enticed to publish a special feature article. You might also interest columnists and editorial writers on such occasions.

Letters to the editor. Often the most widely read part of the paper, the editorial section is a good place to say thank you, express a viewpoint, correct a printed fact or statement, and even to announce your services. Keep letters short. Most newspapers are reluctant to publish a two- or three-page letter, but few editors can pass up a well-written four- to eight-line letter.

Encourage patrons to write letters for and about the library or your services. One of the most effective letters appeared in the January 23, 1979, *Woman's Day*. It deluged NLS with inquiries. As adapted below, it is suitable for a local publication:

To the Editor:

Readers with blind or handicapped parents or friends may like to know that the (*library*) will loan by postage-free mail braille as well as recorded books and magazines with special disc and cassette playback equipment. For more information on this completely free service, write: (*insert your local library name and address*).

(signature)

Editorials express the publication's opinions and usually are written by its staff; however, some papers will use your ideas.

If you feel your work merits special comment or commendation, write to the editorial page editor or the editor-in-chief and suggest an editorial. Provide background information, copies of recent news releases, or stories about your program.

News and editorial departments are supposed to be separate, but in smaller publications most of the writing is done by one person. Nonetheless, editors of publications that have run your news might not have considered your program as a subject for an editorial, but will follow up once you make your suggestion.

National Library Week is an ideal time to promote editorials about library services, but any accomplishment such as a library anniversary, a new building opening, or a milestone in the number of users, provides a good source for an editorial about the full range of services available.

Local advice, reader's exchange, action line, or other help columns. Many newspapers are happy to refer readers to you if they know your services are available. Send all advice and help column editors information about your program. You might ask someone to send in a question about library programs for visually or physically handicapped people. If you've kept the proper editors up-to-date on your service, your library should be mentioned in the answer.

Advertisements. Find out if local publications provide space for public service ads. You can prepare your own or use camera-ready, reproducible ads supplied by NLS.

Aside from dailies and weeklies, ask for space from publishers of shoppers, advertising tabloids, and major advertisers who publish and distribute their own all-advertising supplements via major commercial newspapers. When you ask about such free advertising space, you may be referred to the advertising or community service manager. Explain your service and why you need help.

You might use the classified ad section of local newspapers, including shoppers, to advertise for volunteers or to announce available information. Some papers donate such space; others charge a minimal fee.

Columns. Guest columns often appear on the "op-ed" page. They sometimes start out as letters to the editor that are too long. Other times, op-ed pieces are written by invitation.

Some publications are receptive to a regular, weekly, or monthly library column. If there is such a column in your area, see if the writer occasionally will devote all or part of it to the free reading program.

If the editor isn't interested in a regular library column, submit appropriate material to regular staff columnists. A sports writer, for example, might call attention to some of your sports books, with the bonus of reaching readers who might skip a library news story or column. Put local columnists on your mailing list.

Fillers. Many publications welcome short (two to eight line) "fillers" that can be used to fill out short columns as needed. Prepare one or two pages of these every few months and mail them to your local newspaper. Here are some samples:

- (insert statistic) people borrowed talking books and records from the XYZ Network Library in the first three months of this year.
- Twenty-six of the thirty books on the *Publishers Weekly* bestseller list are available on cassettes or records from the XYZ Network Library.
- People unable to read standard book print or turn pages of books are eligible for free talking book and magazine services. Contact the XYZ Network Library for more information.
- The most popular book, according to the number of times it has been checked out, at the XYZ Network Library, is (insert title).
- An estimated two out of every one hundred residents of (insert local city or county) cannot see well enough to read standard print books or have physical handicaps that prevent them from turning pages. The XYZ Network Library offers free talking book and magazine services for these people. For more information, call (insert telephone number).

Sources of Further Information

Related Chapters

Media Guidelines (chapter 1), Publicity Lists (chapter 2), News Releases (chapter 3), and Photographs (chapter 4).

Publications

Bleecher, Samuel E., and Sandhuge, Doug. "The Op-Ed Page Market." *Writer's Digest* (June 1976): 42.

Clay, Roberta. *Promotion in Print*. Cranbury, N.J.: A. S. Barnes & Co., Inc., 1970.

Harris, Morgan, and Karp, Patti. *How to Make News and Influence People*. Blue Ridge Summit, Pa.: Tab Books, 1976.

Newspaper Rates and Data. Skokie, Ill.: Standard Rate and Data Services, Inc. Published monthly with weekly supplements available.

Chapter 6

Electronic Media

How to deal with radio and television.

There are 2,500 television and 12,000 radio stations in the United States. Nearly every home has at least one radio and one television and nearly all cars have radios. Radio is particularly effective in the suburbs where many workers commute by car and there often isn't a local newspaper with a large circulation.

Resources

Minimum resources: Ability to write, duplicate, and hand-carry or mail materials to stations.

Radio: Access to tape recording equipment.

Television: Access to still photography equipment, or, even better, videotape or film equipment.

Sometimes a local commercial or educational television station, a school or university, or another public agency equipped for broadcast preparation will let you use its facilities.

General Guides

Although newspapers and magazines can add pages if they have more news, radio and television have limited air time. Some radio stations broadcast only during daylight hours. This means the competition for air time is often keener than for print media space. You must also compete against slick, professionally prepared radio and television materials, but **you have the advantage of being a local organization that many stations want to serve.**

Tips for Radio and Television

Get the names and addresses of all the stations, including cable television, that transmit from and are received in your area. Become familiar with their programming. Put the appropriate news and public service contacts and others for these stations on your publicity list. (See chapter 2 on compiling a publicity list.)

There are eight kinds of material used on the air:

- **Public service announcements (PSAs).** Brief advertising messages describing your program and activities (see chapter 7).
- **Editorials.** Views of station management on topics of major public interest, about 100-200 words long.
- **Free speech, "sound-off" messages, and call-in programs.** Statements of opinion by listeners on matters of general public concern, thirty to sixty seconds long. Not all stations carry these.
- **Community calendars.** Announcements of special events open to the public (sometimes limited to free events sponsored by nonprofit organizations), usually thirty-five words or less.
- **Public affairs programs.** Interview or discussion programs about current issues, including documentary films. Usually fifteen to thirty minutes long. Some broadcasting stations give nonprofit or government agencies air time for public affairs programs produced by the agencies. Such programs can be run regularly (weekly, biweekly, monthly) or on a one-time basis.
- **News programs.** Coverage of events affecting many people with stories rarely over one minute long.
- **Segments of "talk" and other shows.** Varied programs featuring performers as well as other guests who discuss topics ranging from health, education, politics, and peace to marriage, fashion, and sports. Interviews last from five minutes on.
- **Station Breaks.** Brief announcements reminding the audience of an event or campaign, usually twenty to twenty-five words.

The people to know at broadcasting stations are:

- **News director or assignment editor.** Responsible for news releases and events that need coverage.
- **Public service-public affairs director.** Responsible for scheduling public service and calendar announcements, whether pre-recorded, live, or done by station personalities or disc jockeys, as well as free speech messages. Usually works independently of the news department. On smaller stations the program director may fill this role.
- **Producers of special programs.** Responsible for booking guests on various programs. Producers, rather than the "talent" (i.e., the performers or hosts) arrange appearances. To contact producers, review your local radio and television program listings to identify likely programs for a guest appearance. Analyze station audiences so you can target your efforts appropriately.

- **Editorial director.** Responsible for preparing editorials by the station and for arranging rebuttals by "responsible" opponents sometimes including free speech messages. Many editorial directors welcome not only your suggestions for editorials, but also copy you prepare, perhaps based on some of your PSA scripts or a letter from a user.

Find out what kind of material the stations will accept and prepare your material accordingly. All stations accept written announcements; most accept prerecorded messages.

Submit copy or editorial suggestions several weeks in advance if possible.

Keep in mind media time limitations. You will rarely get more than thirty seconds of air time at once. This means your news, PSA, or other copy must say everything you want it to in less than half a typed page.

Write copy to be read out loud. Here are some tips on writing for the "ear":

- Use short sentences and short words—even shorter than you might in a news release.
- Use simple sentence construction: subjects first, then verb, then objects. Avoid modifying phrases at the start of a sentence.
- Avoid superlatives and phrases like "very, very."
- Avoid numbers and statistics. If you include dates and telephone numbers, state them at least twice.
- Repeat all important information.
- Avoid cliches.
- Use a casual, colloquial, informal style. Contractions are preferred. Write the way you speak.
- Don't necessarily use complete sentences, even if your "fragments" are ungrammatical technically.
- Avoid pronouns. If someone tunes-in in the middle of a radio announcement, the listener will want to know who the "he" or what the "it" is.

Write for a slightly slower pace for television than for radio. Radio copy usually goes at twenty-five words for each ten seconds; television copy at about twenty words for each ten seconds.

Radio and Television Appearances

Choose someone who knows the subject, and has a pleasant speaking voice and no annoying speech habits. For television choose a person with a pleasant, nondistracting appearance.

Provide a biographical sketch of anyone to be interviewed, along with six or eight points to be covered. If the person's name is hard to pronounce, give the phonetic spelling.

Prepare three or four main points you would like to get across in advance. Then, even if you are not asked specifically about these points, you will be able to bring them into the discussion. Some producers will want you to write out questions for the interviewer, along with an idea of the answers. Some, however, prefer spontaneous discussions.

Write your notes on index cards rather than paper, which may rustle. Avoid other unnecessary sounds like thumping the table or moving ashtrays. Try not to cough or clear your throat when someone else is talking.

Arrive early to allow some time to chat informally with the interviewer or other program staff.

Ignore cameras, clocks, control signals, and other distractions, unless told otherwise. Usually your interviewer will pace the program and let you know when your time is coming to an end.

Don't touch the microphone; it will be adjusted for you. Speak naturally.

Answer questions clearly, directly, and briefly. If you don't know an answer, say so. Don't talk yourself into trouble. Don't appear to evade a question. If you are asked a hostile question, try to clarify any misunderstandings and to answer with a positive statement.

Special Tips for Television

Be sure to have a visual angle to your copy—something to *show* as well as to say. In trying to generate television coverage, point out, and if necessary develop, the visual aspects of your story.

Identify each slide. In your scripts, give each slide a number and written description. Show what audio accompanies each visual.

Make sure all slides are in a horizontal format to match the shape of the television screen. Keep the most important information in the center of the slide.

In preparing television copy, follow the standard format of putting descriptions or pictures of your illustrations on the left-hand side of your script (the video) and the words to be read and descriptions of sound effects (the audio) on the right. Match up the audio and visuals so what is being seen and heard simultaneously appear opposite each other on the page. (See the sample scripts in chapter 7 on public service announcements.)

Find out in advance if your cable television (CATV) stations can use or convert the 16mm television announcements NLS provides. CATV formats vary greatly.

Tips for TV Appearances

Dress appropriately. Wear solid, soft-medium-pastel colors. Avoid whites and sharply contrasting patterns or colors. Avoid sparkling, highly polished, dangly jewelry; wear none or simple, uncluttered jewels like pearls.

Avoid heavy makeup and lipstick. Men may need a little powder on a bald head or very oily skin. Pancake makeup is useful for clean shaven men with heavy beards or shadows around their eyes. Be guided by studio staff.

If you wear glasses, use them. Your eyes will react unnaturally if you try to appear without your glasses. Studio crews will arrange lighting to avoid glare.

Bring some props, such as samples of talking books and magazines, listening equipment, charts, photos, or other visuals. Let the television program staff know in advance that you can make such props available and work with the staff to include them.

Evaluation and Follow-Up

- Write to station personnel thanking them for their help.
- Let stations know of any reactions you receive.
- Have listeners or viewers write and thank the station.
- If you are given air time, publicize your appearance widely. The station will appreciate your efforts to help them build an audience, and your program will benefit from wider exposure among interested persons.

Sources of Further Information

Related Chapters

Public Service Announcements (chapter 7), Media Guidelines (chapter 1), Publicity Lists (chapter 2), News Releases (chapter 3), and Photographs (chapter 4).

Publications

National Association of Broadcasters. "If You Want Air Time." Washington, D.C.: National Association of Broadcasters, 1978. Single copies available free from local radio or television stations affiliated with the NAB or directly from the NAB.

Radio Information Office. "Radio: Get the Message." Washington, D.C.: Radio Information Office. Twenty-five units that include sections on news actualities, PSAs, promotion, news conferences, news feeds and beeper reports, wire services, music, sound effects, and production techniques.

Chapter 7

Public Service Announcements

How to prepare short announcements that local radio and television stations may broadcast free.

As explained in chapter 6, radio and television stations often give free air time to community organizations working in the public interest. The stations most often make available ten to thirty and sometimes sixty seconds for PSAs, which may be aired several times a week. PSAs are usually scheduled for thirteen weeks although some stations have carried the NLS announcements for up to a year.

PSAs

Because air time is limited and expensive, competition is stiff for both paid and free time. The best prepared, most broadly interesting local announcements are most likely to be used. Use PSA air time mainly for general public awareness messages about your library aimed at members of the community who are now eligible, who might know someone eligible, or who might later themselves become eligible to use your services. Although you can also use PSAs to publicize special events like an open house, your PSAs generally should contain messages that will be of interest over several months.

There are three main kinds of PSAs: (1) tape recorded spots (for radio); (2) filmed or videotaped spots (for television); and (3) live copy, to be read aloud on the air by an announcer or a representative of your organization.

Live copy for radio consists only of a typed script. For television, it usually is accompanied by one or more slides to be shown on the air while the script is read. Much of your work will be with PSAs that NLS provides, which provides all three types.

Resources

Preparing a professional quality PSA, especially one using film instead of slides, can cost over $10,000. To the extent budget permits, NLS provides material you can localize for your area (see chapter 8 for tips on localization). This material can reduce your PSA costs to a minimum.

How To Do It

Using NLS PSAs

Ask each station's public service director to use NLS PSAs. NLS provides taped PSAs for radio, filmed spots for television, and live copy for both. Many stations use the PSAs if you tell them that more information about talking books and magazines is available locally from your library.

Add a local identification ("tagline") to the NLS spots. If you have access to film production and editing facilities, you may be able to add to the film or tape. You can always provide a slide or copy so a local announcer can give your library's address and telephone number "live" at the end of the spot.

Adapt the live copy from NLS for local use if your local station will not use NLS's prepackaged materials (some have policies against using nationally prepared material). Retype or rewrite the copy on your letterhead and add a local address and telephone number where people can get more information. Then either a local announcer or someone from your library can read the PSA "live" on the air.

Prepare your own PSAs if you have a special event to announce.

Making Your Own PSAs

See if a local station will help with production. Some radio and television stations, as part of their public service programs, help write and tape or film announcements and then air the announcements. Some stations may give you copies of the announcement they produce so you can take it to other stations, too. When you call local public service directors, ask if any such help is available to you (see chapters 2 and 6).

Write for the ear. (See chapter 6 on the electronic media for tips on scriptwriting.)

Start with a question to interest the people you are trying to reach. Here are some sample opening questions:

- Do you have trouble reading because the print in newspapers and books is too small?
- Do you know someone who would like to read, but can't because of vision problems?
- Do you know someone who would like to read, but can't because of a physical limitation that prevents holding a book or turning a page?

Test your copy by reading it aloud and timing it. Eliminate rough spots and words that you stumble over. Make sure the copy fits a standard PSA time unit. Air time is usually available in ten-, twenty-, thirty-, and occasionally sixty-second blocks.

Type each announcement on a separate sheet.

Indicate the length of each announcement in seconds and words at the top of the script and on the label of each tape.

Date your PSAs. Showing when to start and stop using them is especially important for PSAs announcing an upcoming event. Include the date you issued your PSAs.

Use professional recording equipment if you are preparing recorded announcements. Submit a typed copy of your message with film or tape.

Include something "visual" for televised PSAs. The most commonly used visuals are 35mm slides, 16mm film, and videotape—color only. If you use slides, one slide for every ten seconds of PSA is recommended.

Distributing the PSAs

Prepare distribution packages. For NLS-provided filmed or taped PSAs, each package should contain: (1) the required number of 16mm filmprints (each on a single reel), slides, or tapes; (2) a cover letter to public service directors with a brief description of your organization and program; (3) a fact sheet or brochure; and (4) a script of the PSA. If you are submitting live copy, include at least four sets of "reading copy" for television and up to ten for radio.

Also enclose a self-addressed, postage-paid card asking the public service director whether the station plans to use the spot and how often. The cards should have room for brief comments. For nationally prepared PSAs, brochures and reply cards are provided.

Ask for endorsements for your PSA campaign from local or state broadcasters association and other public service, education, business, health, and civic organizations. For example, if you are stressing service for people with physical disabilities, you might want the cooperation of multiple sclerosis or muscular dystrophy groups.

Publicize endorsements of your PSA campaign. Use the news media, newsletters, direct mail, and similar channels to publicize the endorsement. Publicize both local endorsements and campaign endorsements the NLS PSAs may have received from the Advertising Council and others at the national level.

Deliver your PSAs personally to the stations, calling first to make an appointment. This extra effort encourages use of your announcement. Take advantage of your personal visit to the station to check out talk-show appearances and news possibilities. If you can't hand-deliver to all media, call to let the public service director know your PSAs are in the mail.

Sponsor a well publicized campaign kickoff event. Hold an open house at which you preview films and radio tapes and demonstrate the talking book and braille service. Use your publicity and organization contact lists for invitations. (See chapters 2, 14, and 15.)

Allow two to three weeks for the stations to get your PSA on the air. Your spots may then be broadcast over several months.

TO: The S.C.B.A. Regular Membership

FROM: The Executive Manager

Recently we have been asked by the S.C. State Library for the Blind and Physically Handicapped to assist them in seeking the cooperation of the broadcasting media in South Carolina.

The Library of Congress has selected South Carolina as one of seven test sites for a pilot public education campaign utilizing the broadcast media to promote specialized library service for the blind and the physically handicapped.

The Library of Congress is preparing five TV spots and five radio spots to be distributed by the SCSLBPH.

Because of the most worthwhile services rendered to the citizens of this state by the SCSLBPH, your use of these PSAs is encouraged by this Association and has our full endorsement.

Thank you.

> . . . The difference between your campaign going on the air, or someone else's—all other elements being equal—often comes down to the personalities involved; i.e., the public service director knows you and not the other person.
>
> . . . With the number, type and quality of public service messages currently available to stations, it's sensible to remember that you can't sell every campaign to every station every time. But as long as you've been friendly and have shown a willingness to get to know a station and its requirements, you will have placed yourself and your organization in a more favorable position for future decisions.
>
> Excerpts from "Radio," an article by Penny Pinsker, Public Affairs Manager, WOR Radio, New York, NY, Communication Forum section of *Channels*, April 1976.

Evaluation and Follow-Up

Monitor media use of your spots. Some stations provide an airtime schedule. Others suggest that you come in and review station records for time and placement data. Visiting a station and doing such a review might be good tasks for volunteers.

Thank the media for using your spots.

Call to find out if the station has been using your material if you do not hear from them. Many stations use the material, but do not return the response card. Your call should be a pleasant reminder to those who forgot, lost your material, or perhaps never even received it.

Fill all requests promptly when your PSAs generate requests for information about your programs. In advance, compile information kits you can send out in response. Keep records on who responds, the station on which the caller heard your PSA, and when you were called.

Sources of Further Information

Related Chapters

Use this chapter in conjunction with chapter 6, Electronic Media, which gives general guidelines about working with radio and television. See also Media Guidelines (chapter 1), Publicity Lists (chapter 2), Photographs (chapter 4), Slide Shows (chapter 12) for other information to keep in mind when preparing scripts and distributing PSAs.

Publications

Harris, Morgan, and Karp, Patti. *How to Make News and Influence People*. Blue Ridge Summit, Pa.: Tab Books, 1976.

Television Public Service Announcements Prepared by National Library Service for the Blind and Physically Handicapped

Library of Congress Talking Book Service/"Books" — 30 Seconds

VIDEO	AUDIO	
Live action and animation, the Announcer stands between two book stacks in a bright, modern library. He is holding a print book.	ANNCR :	I wonder— what if books could talk?
He opens the book and a rainbow of color flows out and up, resolving into a whirling vision of Scarlett O'Hara and Rhett Butler.	V. O. :	But Rhett, if you go, what shall I do? I don't give a ____!

The Announcer shuts the book hurriedly, slips it into the stacks. He selects another.

Opening the second book, we see another rainbow effect, resolving into an image of a young black slave, frightened running through a forest.

The Announcer closes the book and speaks as camera shot widens to a table displaying the equipment available through the talking book program.

As the phone number, 1-800-424-9100 fills the screen, the Announcer gingerly lifts the corner of a book.

SFX : BOOK SNAPS SHUT.

ANNCR : What a temper! What about this one?

V. O. : Tne thorny brambles...seemed to reach out and tear at Kunta Kinte's legs.

SFX : BOOK IS SHUT.

ANNCR : The Library of Congress supplies talking books free to people who cannot read because of a visual or physical disability. Call toll-free: 1-800-424-9100.

Library of Congress Talking Book Service/"Turntable" — 20 Seconds

VIDEO	AUDIO
Live action. We open on the revolving turntable of a phonograph. A book sits atop the record.	Talking Book?
The camera starts to pull back and we see an elderly hand pull the book off and put the tone-arm on the record.	Yes! and they're free!
The shot widens, and we see an elderly woman pleasantly listening to the talking book.	If you can't read because of a visual or physical disability, call the Library of Congress toll-free at: 1-800-424-9100.
Burn in over visual:	
1-800-424-9100.	That's 1-800-424-9100.

Radio Public Service Announcements Prepared by National Library Service for the Blind and Physically Handicapped

Library of Congress Talking Book Service/"Classics" — 60 Seconds

MUSIC : "Beethoven's Fifth Symphony," provided courtesy of CBS Records.

ANNCR : The classics! For blind and physically handicapped people, the musical classics are easy to enjoy. But what's available in the written classics? Listen:

JIM : Squire Trelawney...and the rest of these gentlemen have asked me to write about Treasure Island from beginning to end, keeping nothing back...

JULIET : Romeo, Romeo; wherefore art thou, Romeo?

OSCAR : I turned halfway round, and saw Dorian Grey for the first time....A curious sensation of terror came over me...

ANNCR : Talking books from the Library of Congress. They're free to anyone who can't read a book or turn a page because of a visual or physical limitation. But what if you're interested in the modern classics?

MUSIC : "A Fifth of Beethoven," provided courtesy of Broadcast Music, Inc.

ANNCR : The Library of Congress offers thousands of talking books, from the latest bestseller to popular magazines. Braille and large-print sheet music, too. And they're free!

Find out about talking books. Call toll-free: 800-424-9100. That's 800-424-9100.

Library of Congress Talking Book Service/"Sound of Music" — 30 Seconds

J. F. : This is Jose Feliciano. The Library of Congress has sheet music in braille and in large-sized print. Yo can get guitar or piano lessons on disc and on cassette, too, not to mention books and magazine about music and musicians. They're free if you can't see to read print, or if you can't hold a book c turn a page. Why don't you call this number toll-free to get the information: 800-424-9100. Call righ now.

BCKRND MUSIC : *"Chico and the Man"*, courtesy of Jose Feliciano.

Library of Congress Talking Book Service/"The Sound of Reading" — 60 Seconds

ANNCR : For most people, this is the sound of reading.

SNDFX : A book is opened, pages riffled. Silence.

ANNCR : But for people with visual problems, or for those who can't hold a book or turn a page, *this* can be th sound of reading:

MALE : The Galactic Empire was falling. It was a colossal Empire, stretching across millions of worlds, fron end to end of the mighty double-spiral known as the Milky Way.

FEMALE : One day, Pooh was counting his pots of honey, when there came a knock on the door. "Fourteen," said Pooh. "Come in. Fourteen. Or was it fifteen?"

MALE : "As a rule," said Holmes, "the more bizarre a thing is the less mysterious it proves to be. It is you commonplace, featureless crimes which are really puzzling".

ANNCR : Talking books — from classics to bestsellers.

The Library of Congress offers talking books free to anyone who can't read because of a visual o physical disability.

Find out about talking books. Call toll-free: 800-424-9100. That's 800-424-9100.

Library of Congress Talking Book Service/"A Book Lover" — 30 Seconds

WOMAN : I was always a book lover, but over the years, my eyes . . . well, let's just say they're making the print smaller these days.

But, thanks to the Library of Congress Talking Book Service, I can listen to everything from my favorite classics to the latest bestsellers. And the service is free!

If you can't read because of a visual or physical disability, find out about talking books. Call the Library of Congress toll-free at 800-424-9100. That's 800-424-9100.

Library of Congress Talking Book Service/"Untitled" — 10 Seconds

ANNCR : If you can't read because of a visual or physical disability, the Library of Congress wants you to know about talking books. Call toll-free 800-424-9100.

Summary of 1978 PSA Project

In 1978 the National Library Service for the Blind and Physically Handicapped (NLS) of the Library of Congress conducted a radio and television public service campaign in seven regions which significantly increased public awareness of the NLS program and produced a 45 percent increase in new readers.

Objective

The campaign objective was to increase public awareness of special library services for blind and physically handicapped individuals — a program administered by NLS through a nationwide network of 160 cooperating libraries.

Although free reading services were created by Congress nearly fifty years ago, this entirely free program was never publicized systematically until 1978. Two to three million persons are estimated to be eligible but unaware that the program exists. The campaign was to determine whether these potential library users could be reached effectively by radio and television.

Method

The campaign centerpiece was personal distribution of five radio and five television public service announcements (PSAs) by local librarians. The PSAs were highly creative, stressed basic program themes, and included a toll-free number to call for more information. The NLS budget of $117,000 was solely for PSA development and for project evaluation, not staffing.

There were multiple reasons for the NLS campaign strategy. Since publicity would generate new library users and impact network librarians directly, the librarians needed to be actively involved in the early planning as well as the execution of the campaign to insure their cooperation and commitment. Because of the limited budget and because NLS does not have a single full-time public information staff member, it was essential that existing staff resources be utilized at the local implementation level for the campaign, although the librarians were novices in public relations work and required extensive guidance. In addition, nationally produced, nationally executed PSA campaigns often produce disappointing results. Thus, a localized nationally produced campaign designed to obtain maximum airplay through the personal efforts of local librarians was planned and carried out. With guidance from NLS, the librarians handcarried the PSAs to broadcasters in their areas. They were also instructed to conduct a wide range of public relations support activities including direct mail, radio and television talk-show appearances, use of print media, and more, to help keep the campaign visible.

The campaign was endorsed nationally by The Advertising Council, Inc., which is believed to have enhanced airplay.

Results

New readers increased in the campaign regions by about 45 percent. An independent evaluation concluded that public awareness increased about 14 percent. Evaluators conclude that local public relations activities increased the rate of response and recommend that local distribution and coordinated public relations continue. About 2500 people have called the toll-free number in response to the PSAs. And, the PSAs are still being broadcast—nine months after initial release.

These and other findings detailed elsewhere have permitted NLS to extend the original campaign to seventeen new states and cities for an additional cost of $15,000 to cover tape and film duplicates. Emphasis is now being extended to print publicity as well. A continuous, comprehensive public relations program is expected to evolve.

Preparing Materials

Chapter 8

Nationally Prepared Information

How to take advantage of NLS-prepared materials such as news releases, brochures, PSAs, and other materials about the free reading program, and adopt them locally.

Use of nationally prepared information by the media at least doubles with localized material. Some PSAs and stories won't be used unless they are local. The information you submit to the media needs a local angle, name, address, and telephone number.

Resources

Either use adhesive stickers or a rubber stamp with your library's name, address, and telephone number on NLS materials or send your copies of brochures, posters, and other items to a printer who can "overprint" this information

Preparation

Order pertinent national materials and decide how to localize them. Order stamps or labels with your address and phone number. Use an attractive and legible face.

Doing It

Localize NLS material before sending any of it on to the media.

Brochures. Most brochures have space for you to stamp or label with your ID. You may want to stamp the front or inside and the self-mailer. Use the brochures for general handouts, as inserts with PSAs, or as part of a special mailing to health and education professionals, service organizations, and others in community service.

Posters. Label with your ID.

Repro Ads. The 1979 repro ads contained space for local identification; however, the format may change. Be sure to add your ID to each NLS ad. You will need a typesetter—see if local newspapers or typesetters will do this work for you. If not, check with a visual communications or graphics teacher at a local high school or community college, or with a state government graphics office to see if you can get masters or multiple copies of your ID in the right sizes to affix to each ad. Aside from being used in local newspapers, these ads can also be submitted to newsletter editors, church bulletins, editors of local or state government publications, etc.

Public Service Announcements. Put your local return address on the jiffy bags NLS provides for packaging the announcements. Then insert a brochure or fact sheet with your local ID on it. Also write, reproduce, and enclose a letter to broadcasters emphasizing the importance of free talking and braille books and magazines to listeners in your community.

As chapter 7 explains, you can also add "taglines" or live copy to the end of NLS-prepared PSAs to localize the announcements, or you can rewrite or retype some nationally prepared or prerecorded PSAs to turn them into localized "live copy" or scripts for a local announcer or library representative to read. (While the prerecorded NLS PSAs prepared in 1979 did not lend themselves to this type of rewriting, the live copy PSAs do.)

News Releases and Photographs. These need to be retyped on your stationery so that your library, address, and phone number predominate. Attribute the information or quotes in the releases to the network librarian or other appropriate source. If possible, insert a relevant local human interest story or a photograph of someone in the community who exemplifies the information in the release. Include captions or cutlines for photographs. (See chapter 4 on photographs.)

Feature Articles or Columns. Show yourself or another appropriate library source as the author of prepared articles or columns.

Include state or local statistics in your materials and cover letters. If it is estimated that nationally 80 percent of eligible readers are not using the talking books and braille program, calculate the local counterpart numbers, such as "an estimated 8,000 of XYZ County's 10,000 eligible residents are not yet participating."

Evaluation and Follow-Up

Follow up and provide information immediately if your localized materials generate local requests for information.

Keep track of your supply of materials, and order additional materials far enough in advance to allow time for shipping and printing or retyping before you need the materials.

Using an NLS Brochure

A Publicity Project by the Dade County Talking Book Library
Miami, Florida, reported in DIKTA, Spring 1977

Most new applications for Talking Book services are received from people who have been referred to the library by organizations of the blind and physically handicapped, governmental agencies serving the handicapped, other libraries, service clubs, and patrons of the Talking Book Library. Applications for service should be available at locations where people are most likely to inquire about the service. What better place than at the offices of the physicians who will complete the certification of disability?

The staff of the Dade County Talking Book Library has recently completed a mailing to all ophthalmologists in its service area. A list of 108 ophthalmologists was compiled from the Yellow Pages of the local phone directory under the heading, Physicians and Surgeons-M.D.-Ophthalmology. The mailing consisted of:

1. A cover letter urging the ophthalmologist to help us bring Talking Book services to his patients by keeping a supply of applications at his office. The bottom portion of the letter, on which the ophthalmologist could indicate the number of applications he would like to receive, could be detached and returned to the library.
2. A brochure prepared by the American Association of Ophthalmology in cooperation with the Library of Congress, *Visual Loss and Talking Books*, which briefly describes the service and contains a section on "How Ophthalmologists Can Help."
3. A sample application.
4. A return envelope.

A total of 31 responses were received from 108 ophthalmologists who received the mailing. It is hoped that those who did not respond were at least made aware of the service.

Nearly all responses were received within a week of the mailing. Requests ranged from 5 to 100 applications. Most ophthalmologists requested 10 to 25. In all, over 700 applications were mailed.

A cover letter accompanied the mailing of quantities of applications, thanking the ophthalmologist for his cooperation and advising him to contact us by phone if another supply of applications is needed.

This publicity project has certainly contributed to the Dade County Talking Book Library's addition of over 50 new readers in each of the two months since the ophthalmologists were contacted.

Let NLS know what results you get in using localized materials. Share your successes as well as failures so other members of the network can learn from your experiences.

Doing It

Write and edit the publication.

- **Gather the necessary information.** Use the NLS *News*, network bulletins, reports, and other publications for ideas and articles that may be rewritten, excerpted, or reprinted. These materials are in the public domain so no copyright is involved. (Publications that include reprints, however, require permission from the copyright holder.)
- **Outline your material** if you are writing from scratch.
- **Write the draft.** Even if a committee is working on the publication, have only one person write the draft. Later have the other members review and improve the draft.
- **Keep the writing simple and straightforward.** Use short words, paragraphs, and sentences. Don't use jargon. Avoid repetition. (See chapter 3 on news releases for some style tips.)
- **Comply with libel, copyright, and privacy laws.** Being truthful and accurate will avoid any libel problems. Get permission to reprint any copyrighted material. Get advance permission to mention users by name or print photos of them.
- **Get needed approvals** of your copy before you go onto other production or design steps.

Design the publication. Make print editions available in recorded or braille formats as appropriate. Some design tips:

- Use 14 point or larger type in upper *and* lower

Sample Newsletter Content

- Invitation to First Anniversary Open House
- Notice of "Talking Book Week"
- Detailed instructions and illustrations on how to operate 4-track cassette tapes
- Item on the dollar value of talking book equipment—use, care, and prompt returns
- Information on braille nature trail markers for local area
- Free brochure *Access Amtrak* available
- How to obtain NLS music services
- Correspondence courses for handicapped individuals
- Opportunities for handicapped sports enthusiasts
- How to order cookbooks
- Books for summer
- Availability of AFB's *1978-1979 Aids & Appliances for the Blind & Visually Impaired*
- Availability of NLS package library on General Compliance with Sections 503 and 504 of the Rehabilitation Act of 1973
- Action alert on NLS budget cut with names and addresses of congressmen
- Announcement about handicappers who passed state plumbing examination
- Item on banquet and officer installation for Exceptional Friends of the Handicapped

case that is large and easy to read. Use italics sparingly.

- Don't crowd the lines or the pages. Use white space to give the eye a rest and to minimize confusion.
- Separate articles and chapters from each other by blank space, lines, or symbols.
- Break up lengthy articles with subheads and short summary blurbs. Use short paragraphs for ease of reading.
- Don't overdo variety. Be careful that you are not adding confusion by trying to add variety to a publication or page.
- Don't print text over illustrations and other design elements.
- Use standard size paper and colors to keep down costs.
- Use photos, illustrations, or drawings as appropriate to reinforce your text. (See chapter 4 for tips on photographs.)

Pretest all informational material before printing if possible. Brochures, posters, and other items should be reviewed by a small sample of intended audiences. Alvin Swartz, in his booklet "Evaluating Your Public Relations," suggests yes and no questions aimed at learning: if the material is easily understood, if the layout is easy to follow, if the illustrations are helpful, what principal points are made, and what general effect the publication made.

Make all corrections and get all approvals on the text and art before you get the publication typeset or typed. Corrections at a later stage are expensive and time consuming.

Prepare the copy for the printer. Have it typed or typeset. Proofread carefully and check corrections to make sure new errors were not made in the correction process.

Arrange your typed or typeset copy, together with all art and photos, **into the final layout** for each page. Get required approvals and make remaining corrections.

Choose a printer or send your copy to your agency's purchasing agent to get you a printer. Provide exact specifications for your job, noting paper size and quality; number of copies; collating, binding, and folding requirements; ink and paper colors; packaging and labeling; and delivery date and place, etc.

Order a year's supply in the first printing. There is generally a basic minimum charge just for starting up the printing press. Costs go down dramatically from there.

Distribution, Follow-Up, and Evaluation

When the publication goes to the printer, start working on **final arrangements for distribution.** Coordinate on publicity, mailings, and other distribution.

Send copies to your publicity and community contact lists (see chapters 2, 14, and 15). Send the media a news release summarizing the publication and telling interested members of the public how to get a copy. Use the release to reiterate basic information about your program and eligibility.

Display and distribute copies of your publications at exhibits, conferences, other public events, and when you give speeches.

Save your reproduction masters and all artwork. You may need it for reprints or you may be able to reuse some of the material on another project.

Get feedback. Put response coupons or cards into your publications.

Make improvements the next time around. Don't take criticism personally; someone will always complain. Don't take an isolated gripe too seriously.

Sources of Further Information

NLS can provide

Brochures
Posters
Repro ads and other materials
Public Service Announcements
Exhibits

Publication Evaluation Checklist

General Considerations

The four factors to be evaluated are writing, editing, graphics, and integration. Judge these factors in the context of the purpose, content, and organization of the document. In a superior publication, the central idea or purpose is clear, and all aspects contribute to fulfilling the purpose for the intended audience. The content is relevant to the purpose, with no digressions or omissions of needed information. The organization is clear and logical at all levels—in the document as a whole, in each chapter or section, even in the paragraphs. Award-winning illustrations and superlative writing alone are inadequate; the purpose, content, and organization of all must be appropriate.

Following are descriptions of the qualities of a superior publication.

Writing Quality

- ☐ The text is easily read and assimilated.
- ☐ There is a variety in sentence structure and originality of expression.
- ☐ Words are well chosen and used in their correct meanings, without verbosity or unnecessary repetition.
- ☐ Rhetorical devices are used effectively to attain unity, coherence, and emphasis.

Editing Quality

- ☐ Copy reflects correct grammar, syntax, spelling, punctuation, capitalization, number style, and compounding style.
- ☐ Terminology and style are consistent throughout text, graphics, and front matter.
- ☐ Logical organization is apparent in subordination of headings and in development of various sections from the general to the specific, or chronologically, or by some other plan.
- ☐ As applicable, the table of contents is informative and sufficiently complete; the index is useful, comprehensive, and appropriately cross-referenced; and references and footnotes are handled correctly.

Graphics Quality

- ☐ Internal design is related to the cover design (as applicable), and the overall design is appropriate to the purpose.
- ☐ Layout presents a neat and attractive appearance, inviting readership.
- ☐ Type styles and sizes are well chosen for readability and design coherence.
- ☐ Illustrations are legible, well designed, and neatly executed. They are with the text and contribute to the usefulness of the document.
- ☐ Style and amount of detail in art work are appropriate to purposes of the document.

Effective Integration

- ☐ The overall effect of the document is of a highly professional accomplishment, with evidence of creativity or originality of approach.
- ☐ It seems appealing, interesting, and useful to the intended reader; it does well the job for which it seems to be intended.
- ☐ The design, organization, selection of material, and style of presentation give a balanced, unified, and well focused impression.
- ☐ There are no noticeable weak points or strong points.
- ☐ As applicable, the printing, binding, and paper and ink selections are of high quality and are well suited to the design and purpose.

Adapted from publication evaluation criteria established by the Society for Technical Communication in 1976.

Chapter 9

Publications

Basic information on brochures, newsletters, fact sheets, and bibliographies.

Every network library needs printed materials such as newsletters, bibliographies, fact sheets, and brochures. Such publications give users more detailed information than the mass media about your services, hours, programs, resources, holdings, equipment, workers, and needs. Publications you produce can also inform, motivate, and thank your staff, volunteers, and supporters.

Nearly all publications should have a minimum 14 point type size to accommodate readers with visual limitations. For materials to go as free matter for blind or handicapped, postal regulations require 14 points or larger.

Types of Publications

Newsletters communicate primarily with users although they can serve as a source of information for your advisory committee, cooperating libraries and organizations, community leaders, and other groups. Use newsletters to let users know of new acquisitions and materials as well as program activities and developments.

Brochures should fit into No. 10 envelopes and be revised frequently to reflect current information. They should link the local program with the services of NLS.

Leaflets and fliers are useful as handouts or mailing enclosures. Focus on one issue or event per flier. Make them easy to read. One-page fliers are usually most effective. Show your library's name, address, and phone number.

Bibliographies, detailed listings and descriptions of holdings, are a great help to users, public libraries, and others.

Resources

Printing and postage are the biggest expenses. Check to see how other government or library units in your area produce their publications; you are likely to find some economical procedures to follow. You might be able to supplement staff efforts with the help of writers, designers, illustrators, photographers, typists, or typogra-

Division of Libraries

Delaware Newsletter

Handicapped Services

Vol. 2, No. 2 — April, 1978

Reminiscing—"I remember wearing glasses at my first job interview to look older. Otherwise I wouldn't have gotten the job. I was so young."

MARY HAYES RETIRES AFTER 22 YEARS

by Becky Halpern

Mary Hayes, librarian for Handicapped Services at the Division of Libraries, will retire June 30 after 22 years of work with the State of Delaware. Miss Hayes will long be remembered for her pioneering efforts to start a library program in the state for the physically handicapped and the blind.

With a college degree in physical therapy, she began her career in libraries as a circulation librarian for the DuPont Company. "In 1938 when I was looking for a job, physical therapy was still too new. There was only one department in the state."

After 14 years with the DuPont Company she moved on to the circulation department of the University Library in Newark. In the mid-60's she was appointed by the State Library Commission to coordinate library services to the blind and physically handicapped and moved to Dover in 1967.

At that time Delaware was contracting library services for the blind from Philadelphia. There were no special services for the physically handicapped.

"It was hard. There were no guidelines. The Library of Congress had never had a program for the physically handicapped. I had to improvise."

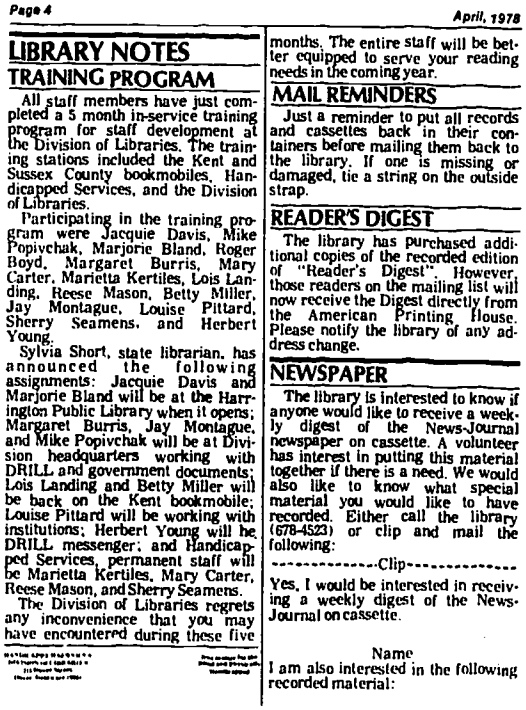
By 1969, 700 persons had been identified by Miss Hayes as eligible library users. In 1969 she also published a low vision Delaware road map in braille/print and distributed 400 copies. It was the first of its kind in the country.

In 1971 Handicapped Services opened its doors at 215 Dover Street in Dover with Billie Jean Ouellette as head librarian assisted by Mary Hayes and Jacquie Davis.

One of Miss Hayes' fondest memories is of a girl with cerebral palsey and the book they wrote together. "She communicated with an alphabet card that hung from her chair. I wanted people to see what someone with a severe disability could do.

"I will always remember the people, especially the kids," said Miss Hayes.

And they will remember Mary Hayes.



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LIBRARY NOTES

TRAINING PROGRAM

All staff members have just completed a 5 month in-service training program for staff development at the Division of Libraries. The training stations included the Kent and Sussex County bookmobiles, Handicapped Services, and the Division of Libraries.

Participating in the training program were Jacquie Davis, Mike Popivchak, Marjorie Bland, Roger Boyd, Margaret Burris, Mary Carter, Marietta Kertiles, Lois Landing, Reese Mason, Betty Miller, Jay Montague, Louise Pittard, Sherry Seamens, and Herbert Young.

Sylvia Short, state librarian, has announced the following assignments: Jacquie Davis and Marjorie Bland will be at the Harrington Public Library when it opens; Margaret Burris, Jay Montague, and Mike Popivchak will be at Division headquarters working with DRILL and government documents; Lois Landing and Betty Miller will be back on the Kent bookmobile; Louise Pittard will be working with institutions; Herbert Young will be DRILL messenger; and Handicapped Services, permanent staff will be Marietta Kertiles, Mary Carter, Reese Mason, and Sherry Seamens.

The Division of Libraries regrets any inconvenience that you may have encountered during these five months. The entire staff will be better equipped to serve your reading needs in the coming year.

MAIL REMINDERS

Just a reminder to put all records and cassettes back in their containers before mailing them back to the library. If one is missing or damaged, tie a string on the outside strap.

READER'S DIGEST

The library has purchased additional copies of the recorded edition of "Reader's Digest". However, those readers on the mailing list will now receive the Digest directly from the American Printing House. Please notify the library of any address change.

NEWSPAPER

The library is interested to know if anyone would like to receive a weekly digest of the News-Journal newspaper on cassette. A volunteer has interest in putting this material together if there is a need. We would also like to know what special material you would like to have recorded. Either call the library (678-4523) or clip and mail the following:

----------Clip----------

Yes, I would be interested in receiving a weekly digest of the News-Journal on cassette.

Name

I am also interested in the following recorded material:

PUBLIC LIBRARIES OFFER SERVICES

Although visually and physically handicapped persons use this library for a major portion of their reading materials and library services, there are frequently many special services also available at local public libraries throughout Delaware.

A growing number of these libraries have collections of music and/or spoken word recordings which may be borrowed and played on talking book machines. Many also have collections of books in large type. Newark, Kirkwood Highway, Wilmington Institute, and Concord Pike libraries have deposit collections of talking books. Laurel Public Library has the New York Times Large Type Weekly newspaper.

Story hours, book discussion groups and other programs are also frequently offered by local public libraries. These programs are open to you, as well as the general public. Many books and topics used are known far enough in advance to allow time to request the same title on a particular subject from this library.

Each public library has access to all of the catalogs published by the Library of Congress and the library staff member in charge of a particular program can assist in finding suitable material in a usable format (disc, cassette or large type).

In addition to the above services, the local public library is as close as the phone for quick reference service—a number and address of an agency in a major city outside the state; local history information; metric system conversions, etc. These and many other short answers can be obtained from the reference area of the library.

BLIND ARTISTS

The Third Annual National Exhibit by Blind Artists, a juried show, comprising both fine arts and crafts by the legally blind, will open in Philadelphia's University Museum at the University of Pennsylvania on Thursday, June 1. It will also open at the Philadelphia Library for the Blind and Physically Handicapped on June 2. The show will rotate between the two locations during the summer, and close at the end of September.

SOCIAL SECURITY

Four federal publications of interest to the blind and physically handicapped have been updated by the Social Security Administration. The following pamphlets are available on disc and in Braille:

Supplementary Security Income for the Aged, Blind and Disabled; Your Social Security; Disability Benefits Blind People; and Your Medicare Handbook.

Please write or telephone our library if you would like to receive these publications.

DELAWARE NEWSLETTER

Published quarterly by: Department of Community Affairs and Economic Development, Division of Libraries. Handicapped Services, 215 Dover St., Dover, DE 19901. Tel. 678-4523. BECKY HALPERN, Editor. BILLIE JEAN OUELLETTE, Librarian.

RECIPES

Fourteen rice recipes are included in a booklet called "Easy-n'thrifty Recipes for 2." It is available free in either braille, large type or ink print. For a copy, write Rice Council of America, P.O. Box 22802, Houston, Texas 77027.

MAN OF THE YEAR

Thomas J. Parsons, 28, who is a draftsman for the State Department of Transportation, was recently named "Outstanding Young Man of 1977" by the Delaware Jaycees. Tom, a resident of Dover, was honored at a banquet in the Brandywine Sheraton Inn. Although severely disabled with muscular dystrophy, Tom is very active in the Mancus Foundation.

EXPECTATIONS 1977

"Expectations 1977," the annual anthology of children's literature in Braille, is now available free to any blind child in grades three through six. Parents, agencies and teachers who work with blind children are also eligible to receive this volume. The book is a very special collection of stories, articles, poems, embossed illustrations and microfragrance labels. To request the free volume write: Betty Kalagain, EXPECTATIONS Editor, Braille Institute of America, Inc., 741 N. Vermont Avenue, Los Angeles, California 90029.

ON CASSETTE

Magazines now available on cassette from the library include "CB News", "Family Circle", "Fortune", and "Horticulture".

MINI-CONFERENCES

"Mini-conferences" on libraries and information services will soon be getting underway in each of the three counties in a grassroot effort to develop recommendations for the improvement of the state and national libraries and their future use by the public.

Input to the mini-conferences will then be directed to a Governor's Conference on Libraries and Information Services to be held October 20 and 21 in Dover. The state conference participants will likewise pass along the recommendations to the White House Conference on Libraries and Information Services which will be held in 1979.

Public participation at the mini-conferences is encouraged. Leaders urge representation of the elderly, students, disadvantaged, handicapped, government, etc. Also, delegates to the state conference will be selected from those attending the mini-conference.

Dates of the mini-conferences and persons to contact for information are as follows:

NEW CASTLE COUNTY: June 1, 7 p.m. Wilcastle, Wilmington. Contact: Mark Titus, 571-7689, or Dave Burdash, 571-0187.

KENT COUNTY: May 20, 8:30 a.m. - 1:00 p.m. Science Auditorium, Delaware State College, Dover. Contact: Dr. Gerald Goodman, 678-5237, or the Division of Libraries, 678-4748.

SUSSEX COUNTY: May 17, 7:30 p.m. Theater, Delaware Technical and Community College, Georgetown. Contact: Patricia Scarry, 856-7701, or John Painter, 856-5438.

phers from other government agencies; local schools and colleges; your advisory committee; or community, business, and professional organizations.

How To Do It

Preparation

Decide on your purpose and audience. Plan for a particular audience and deal with its specific concerns. Decide who will get copies and how. Make a distribution list so you can order the right number of copies, including some for reference and later use. Investigate the possibility of distributing copies through public libraries, local stores, or community centers.

Study other publications to decide what you like and to get ideas.

Put one editor in charge of the publication.

Know your budget and plan with it in mind. Consult printers at the start of your project so you can tailor your plans to fit your budget and learn standard money-saving procedures.

Choose the reproduction process. Cost and time are the most important factors in determining which process to use to print your material—xeroxing, spirit duplicating, mimeographing, or offset.

Sources of Further Information

Publications

American Association of University Women. "How to Plan and Issue Publications," *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*. 3d rev. ed. Washington, D.C.: AAUW, 1978.

Harris, Morgan, and Karp, Patti. *How to Make News and Influence People*. Blue Ridge Summit, Pa.: Tab Books, 1976.

"How to Produce Good Newsletters." *Association Management* (June 1973).

"A Look at Library Newsletters." *Library PR News* (May-June 1979).

Nelson, Roy Paul. *Publication Design*. Dubuque, Iowa: William C. Brown Co., 1972.

Skillin, Marjorie E., and Gay, Robert M. *Words into Type*. 3d rev. ed. Englewood Cliffs, N.J.: 1974.

"Tips on Writing a Newsletter." *Association Management* (July 1975).

"Where to Get the Information You Need to Write Your Newsletter." *Association Management* (July 1975).

Chapter 10

Posters

How to make and use posters.

Posters tell potential users and secondary sources about your services, special programs, and events.

Resources

The resources you need depend on how many posters are needed, their size, how they are produced, and how professional you want them to look. A few volunteers with a little artistic talent, some felt-tip markers, and posterboard can turn out a dozen or so original posters in an afternoon. If you need more than that, one person should coordinate the overall effort. You will need to find volunteers or hire a professional designer, artist, typesetter, and printer. If you cannot get professionals to donate their time, ask a community college or university art teacher to have students design posters for you as a special project. You might be able to borrow an artist's services from another government agency.

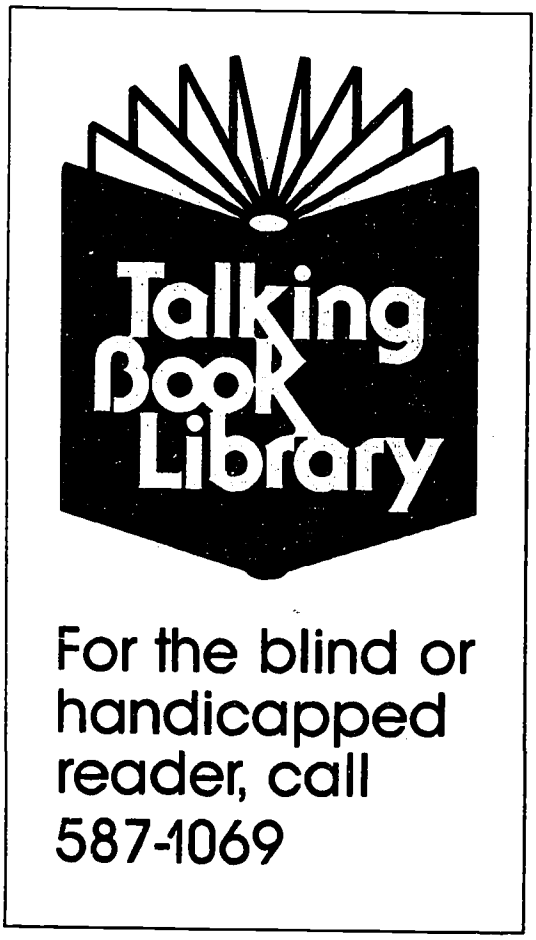
Posters can be simple, low-budget, hand lettered, 8½ x 11 mimeographed fliers made in one day or they can be elaborate, multicolored, and professionally designed, taking several weeks to produce.

Posters can cost as much as a few cents to over a dollar each, depending on how much work and material go into producing them. Once they are made, you will need postage or travel money to distribute them.

Preparation

Decide what you want to publicize, what kind of posters you will need, and where you will put them. You may want several kinds: fliers to hand out and put on bulletin boards, larger posters for hallways, or ads on buses and subways. The basic design may be the same, but the mechanics of production will differ. Make a realistic budget. See what you can afford and what NLS can supply. Draw up poster specifications (size, color, paper quality, amount of composition needed), and get several estimates. Ask printers or silk screen firms how to cut costs by using quantity discounts, white or lower quality paper, or black instead of colored ink.

Decide what the posters will say. Keep the information brief, but be sure to cover all pertinent facts such as your name, address, and telephone number. Make tear-off phone number slips for the bottom of posters.



Source: Talking Book Library
Louisville Free Public Library

Design the poster

Make sure your designs attract attention. Use large and clear lettering that can be read easily from a distance and while people are moving. Don't clutter posters with too much information or a busy design. Use contrasting colors for readability. Look at all preliminary drawings from the distance they will be seen from when posted. Have an eye-catching headline or picture to get attention. Ask several people to check the text for accuracy and to comment on your design before it is reproduced.

Decide on the size or sizes. Big posters compete with other material for a limited amount of bulletin board or window space. If your poster is too large, it may get thrown out instead of put where it will block fourteen others. Big posters may also be hard to mail.

Make the posters. If they will be produced professionally, work with the designer and printer on ideas, and check the camera-ready copy very carefully for accuracy, alignment, readability, and omissions.

Decide where to distribute the posters so people you want to reach will see them. Consider libraries; hospitals, including Veterans Administration and rehabilitation hospitals, emergency, and physical therapy rooms; schools and universities; drug stores, shopping centers, and laundromats; churches; doctor's offices and clinics (especially where you can reach orthopedic surgeons, rheumatologists, ophthalmologists, optometrists, and occupational and physical therapists); nursing homes; medicalsurgical supply stores; government and office building hallways; apartments; bus, train, and airline terminals; post offices; community centers; shopping centers; and kiosks. Ask your local mass transit authority to display your posters free as a public service. One librarian talked a supermarket into putting fliers into grocery bags. A South Carolina librarian persuaded the post office to distribute 400 posters.

Get permission to put up your posters. If you put them up without permission they may be taken down. Find out to whom the posters should be delivered and how long they will stay up. When you deliver or mail the posters, attach a note saying "Please post." Keep track of where you put the posters.

Evaluation and Follow-Up

Thank the people who put posters up for you.

If your posters announce a particular event or program, go back after the event and take them down or arrange to have them taken down.

Sources of Further Information

NLS can provide

Posters

Publications

American Association of University Women. "How to Make and Use Posters," *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*. 3d rev. ed. Washington, D.C.: AAUW, 1978.

Chapter 11

Exhibits and Displays

How to display exhibits and what to include.

The purpose of your exhibits and displays is to get and keep the attention of pedestrian traffic long enough to motivate them to learn about your special library service. Use temporary or permanent exhibits at conventions and conferences; state, county, community, church, and school fairs; meetings; open houses; community centers; stores and shopping centers; medical facilities; other libraries; the state capitol and other public buildings; hotels and motels; auditoriums; or anywhere you can reach potential users. Hand out brochures that give people more information to read or pass along to potential users.

Resources

Professional advertising and promotion people can be asked for technical help, but one person should be responsible. If possible, choose someone who is artistic and knowledgeable about graphics and audiovisual techniques. The same person can coordinate exhibit placement. Preparing an exhibit can take hours, days, or weeks, depending on how elaborate or professional you want it to be and what you can afford. Homemade or hand-drawn exhibits cost only a few dollars if you use poster board and colored markers. More durable displays consisting of sturdy, free-standing or table-top panels, slide shows (chapter 12) or films, demonstration equipment, or other props are much more expensive. Consider having more than one exhibit if you have a lot of demand or opportunities to display your material.

How To Do It

Preparation

Decide what you want your exhibit to consist of and where you will display it. Make it easy to carry and assemble. Be sure it is eye-catching so it will attract people as they walk by. Tailor the exhibit to each audience if possible.

Make the exhibit. Use volunteers, library or art department staff, or outside professionals if you can afford them. Ask your advisory committee members (chapter 16) for help. Be sure the library name, address, and phone number are displayed prominently.

Your exhibit may consist of the following:

- Posters.
- Brochures, fliers, newsletters, and other literature about your services.
- Copies of disc, cassette, and braille books and magazines with playback equipment.
- Photos mounted on poster- or corkboard of users reading and using the equipment. (Get the user's written permission in advance. Many will be happy and honored that you asked them.) (See chapter 4 on photographs.)
- Clippings mounted on poster- or corkboard about your activities and events. An enlarged clipping can attract a lot of attention.

Exhibit Tips for Do-It-Yourselfers

- Keep exhibit designs simple and uncluttered.
- Use easy to repair materials. For a tabletop unit, consider using gatorcore framed with aluminum. Two or three panels can be hinged with vinyl. Such a unit does not require dismantling. It folds accordian style to fit in a lightweight fibreboard case. Gatorcore can be painted and silkscreened. You can mount large photographs or posters on this material. It can be covered with Velcro; this hook and loop tape fabric can be used to change illustrative matter.
- Use short words that identify your program quickly and clearly.
- Plan an attention-getting focal point—a striking color, one huge word, a jumbo photograph or illustration, something that moves or lights up.
- Place "take one" signs with give-away printed material.

- Quizzes, self-tests, or other participation devices to involve people and reinforce your message.

Offer to display your exhibit by mailing announcements (chapter 14) to the news media, cooperative organizations, and other agencies.

Doing It

Use every chance to display your exhibit. Send it out with speakers (chapter 19). Find out where conferences, fairs, and other events are scheduled and ask for space.

Keep track of exhibit materials at all times. Make sure people staffing your exhibit know when and where to pick up and use any audiovisual or demonstration equipment. Keep records of who has what and make sure that material is returned promptly. Check the exhibit and equipment for damage after each use.

When you are invited to exhibit, get all the details including what you must supply or pay for and what will be provided. Don't expect anything to be provided unless you have a clear commitment in advance.

A staff member or volunteer should be available at the exhibit to answer questions, take requests for follow-up information, enlist new volunteers, and ensure that the exhibit is not damaged.

If you give out cards, applications, or other forms for people to return, code the forms to find out which exhibits or audiences bring the greatest response.

Evaluation and Follow-Up

When the exhibit is returned, give the person who used it **an evaluation form.** Ask for information on the volume of traffic passing the exhibit (heavy, moderate, or light), the general makeup of the audience, what kind of questions were asked, how much literature was distributed, and how long the exhibit was displayed.

Send promised follow-up information.

Check coded returns to see how many come in from each exhibit. Use this information in the future to place your exhibit to get the greatest response.

Sources of Further Information

NLS can provide

Portable exhibits may be borrowed from the multistate centers

Publications

American Association of University Women. "How to Prepare Exhibits." *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*. 3d rev. ed. Washington, D.C.: AAUW, 1978.

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Chapter 12

Slide Shows

How to write, photograph, and assemble slide shows to use at meetings or on television.

Slide shows can effectively demonstrate talking books and other equipment at an exhibit, at a public gathering or meeting, or as a supplement to or replacement for speeches. Television stations can use slide shows as segments of talk or panel shows or other public affairs programs.

Include a brief background about your program. Your slide show can be prepackaged for showing by someone unfamiliar with the details. For exhibits and similar events, package your program in a continuous form that keeps running automatically. If you cannot always send a staff member to public gatherings, send your audiovisual material.

Resources

A slide show can be either a low-budget, do-it-yourself project or an expensive, professional project.

You will need a camera. Take at least three times as many slides as you ultimately plan to use. Slides are generally produced on 35mm color film. The show may include a sound track with narration, music, or other sound effects, or it may need a "live narrator" speaking either extemporaneously or from a prepared script. If you use a sound track, it may be "synchronized" with the slide projector to advance the slide automatically at regular or varying intervals. Rather than make a slide show, you might want to put your pictures together into a filmstrip.

You also need viewing and editing equipment. Be sure you have access to an appropriate projector and screen for final showing. You may be able to borrow rather than buy or rent such equipment.

College students who are earning credit or doing a special project, artists, photographers, or public relations or advertising professionals can be asked to donate services or provide technical assistance.

Preparation

Be able to define a purpose and audience for the show or do not launch the project. Ask yourself what the intended audience knows and what you want it to know and do. Is your message effectively told by a slide show?

Decide who will make the slide show—your staff, volunteers, students, or a producer. If you use a commercial producer, put all arrangements in writing:

- Sign a contract spelling out all details, including review and delivery dates, ownership of the master, and the number of slides you will get.
- Build in approvals and control. Insist that people photographed sign releases.

Build an archive of photos, illustrations, and slides. You need a basic collection of pictures or slides *before* you write the script.

- Take pictures of your library and special events.
- Identify the people in each picture, note the date it was taken, and catalog the photos for easy retrieval.
- Concentrate on picture content, making sure disc, cassette, and braille books and magazines plus playback equipment are easily recognizable.

Write a full outline or treatment that describes what your slide show will be about and how it will achieve its goals. Plan to make only one or two main points, and be sure everything reinforces and relates to these points. Develop a theme or unifying element to help viewers remember your main points. The maximum length for an effective AV program is about fifteen to twenty minutes—the shorter the better.

Get any needed approvals of your project and approach before going beyond the treatment stage and incurring any expenses of time and money for photography.

Write a script from your treatment or outline, keeping in mind the slides that might fit into the program.

Keep the script simple. Focus on what will be in the pictures and use narration or commentary to reinforce your message.

Use a storyboard or planning cards to help organize the script. Write the frames of your show individually, matching both the on-screen illustration (video) and the off-screen narration (audio).

A storyboard looks like a television script. The page is divided into two columns—the one on the left for a sketch or description of the video; the one on the

right, for the audio. (See chapter 7 for samples.) The planning card technique uses index cards—one card for each slide. On the top of each card, describe or sketch the video; underneath, like a photocaption, write the words or describe the sounds the viewer will hear. Planning cards can be mounted on a bulletin board and rearranged easily during any rewriting. After the outline or script is finished, you can retype your planning cards into a continuous, more easily handled storyboard-script format.

Include only horizontal slides with the focus of interest near the center of the picture, if you plan to use your slide show on television.

Read the script out loud. You must hear the words to test their real effect. Eliminate tongue twisters and awkward phrases.

Making the Show

Prepare a set of concepts for the show. Match them against existing photographs or slides. Decide what additional slides you need.

Get or take additional slides. You may shoot your own, borrow, or buy slides or footage from government agencies, trade associations, community organizations, commercial photo agencies, and similar sources. If you borrow slides, have duplicates made immediately for your own use and return the originals to the lender. Slides should be uncluttered, interesting, clear, and otherwise well composed. Wherever you get the slides and whatever they show, be sure they tell your story. (See chapter 4 for tips on photographs.)

Make your own displays, charts, and graphs to turn into slides. Use a close-up lens to enlarge small items such as newspaper headlines, copies of publications, books and playback equipment, special props, or even typewritten tables or paragraphs.

- Do not violate copyright laws if you take slides of photos, drawings, or publications.
- Keep all charts, displays, and other scenes simple.
- Make sure lettering is large enough; small print is hard to read. A viewer sitting thirty feet away from a screen forty inches high by sixty inches wide generally will not be able to read figures that project less than one inch high.
- Use highly contrasting color combinations that reproduce well and are easy to read. Pastels and soft tones tend to fade in reproduction and to become less legible.

Arrange all slides in order, matching video and audio.

Pace your show to match your subject and audience. Give your audience enough time to absorb a slide, but don't keep slides on the screen too long. Plan to change slides at least every ten to twelve seconds.

If you plan to show a slide that the audience must read, time yourself to see how long it takes. Pause in the narration—fill in with music—to give the audience a chance to read the slide without distraction.

Plan a test runthrough after you have assembled all your slides or film. Make sure the script doesn't repeat what the audience can see on the screen and that what is shown relates directly to what is said. Make sure you have produced a show that achieves your purpose, is aimed at the intended audience, and communicates the main point(s) you intended.

Ruthlessly eliminate any slides that are over- or underexposed, crooked, off-balance, blurred, out of focus, discolored, or irrelevant. Save and label good, discarded slides for possible use on other projects.

Get feedback at this point. Make needed improvements in the script and visuals, including rewriting and reshooting if necessary. Edit into final form. Throughout development, ask yourself: Is the content clear and accurate? Are the pictures in focus? Eliminate everything that doesn't measure up to your standards.

To insure quality, seek professional guidance when adding sound.

- Try for appropriate background music. If you use a recording other than one specially intended for background or sound effects use, check with the record or tape company to see if there is a fee.
- Consider using alternating narrators, especially if you are not using professionals who keep their voices interesting for extended periods. Alternating voices may also help keep audience interest.
- Use a recording room free of background noise.
- Make sure the narrator has rehearsed the script in advance. This is especially important if you pay for studio facilities.

Synchronize the sound track to the projector, if possible, so the slides change automatically at the appropriate times in the presentation.

Number all slides prominently, indicating which side is the top and which is the front. If your tray should drop, you must be able to reassemble your slides quickly.

Mount your slides for protection and durability.

Depending on how often you expect to use your slide show, make one or more copies. You may even turn your presentation into a filmstrip, which may be easier to transport, duplicate, and show. This step is relatively inexpensive.

Prepare an introduction that representatives who show your slide show can read before starting the show. Prepare some discussion or follow-up questions and comments that can be used after viewings. You might also want to prepare materials to hand out that summarize or elaborate on the message of the slide show; these handouts could be given to interested audience members before or after the program.

Evaluation and Follow-Up

Schedule showings of your production. Start with your staff, volunteers, users, and advisory committees, to test reactions and familiarize people with the show.

Before the slide show is presented, have a quick runthrough to be sure all slides are in place and in proper order. Also test the projection equipment, be sure the extension cord is long enough, the bulb works, and that all other equipment and spares are on hand and functioning. Tape extension cords to the floor or carpet or arrange to divert traffic.

Issue a news release to the media as well as community newsletters and organizations that describes the purpose of the show and how people can schedule viewings to learn the benefits of your program.

Coordinate showings with public speaking activities. (See chapter 18 on speakers bureaus for suggestions on how to arrange invitations, showings, and publicity.)

Ask local television stations, especially cable and educational stations, to air your slide show as part of a public affairs or special program. Work through the public service director (see chapter 6 on electronic media).

Keep your show current. Prepare new slides to replace those that become outdated. For example, as new users, volunteers, and staff members get involved and as you get new equipment or publications, add new slides. (Note: Filmstrips do not offer this flexibility.)

Proper maintenance prolongs the life of your slide show.

- Store slides in cool, dry, dust-free places.
- Check your slides periodically to be sure none are damaged, broken, or bent.

Sources of Further Information

Related Chapters

Photographs (chapter 4), Electronic Media (chapter 6).

Publications

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Chapter 13

Recorded Message Services

How to choose and use a telephone answering machine.

Use a telephone answering machine to communicate short messages of general interest to callers after hours. The message can ask people to leave their names and numbers so you can call them back. List the number as a special Dial-A-Library or Library Hotline to announce upcoming events and activities, survey user needs and preferences, or give timely information on short notice.

Resources

An answering machine requires an initial outlay for equipment and possibly a new phone line. Several people may need to share the duties of writing and recording messages, transcribing incoming messages, and calling people back.

If your budget cannot afford an outright equipment purchase, lease plans are available. If capital funds become available, some lease plans allow you to apply some portion of the fees paid to date to the purchase price.

Preparation

Decide on what you will use the service for. Will it answer your main line or a special line? Will callers be able to leave messages? Practice writing messages to see how long an outgoing message tape you will need. You may decide to buy a machine that takes tapes of several lengths so you can use a variety of message types.

Choose an answering machine. Negotiate with the phone company for an easy-to-remember number. Decide how much money you can afford and whether you will buy or lease. Look under "telephone automatic answering equipment" in the Yellow Pages, and visit a few stores to get ideas on the type of equipment you want. Decide how much you'll need to budget for, what to include in purchase specifications, and how you will justify purchasing or leasing the equipment.

All telephone answering machines give outgoing messages, and most can receive messages from callers as well. Decide whether you want to let callers leave messages, how long your outgoing message will be (anywhere from twenty seconds to several minutes, although the shorter the better), and how many calls you think you will get. Machines cost $125 to over $600. More expensive machines have features such as voice activation (will record incoming messages as long as the caller talks), remote control (you can play back messages from another phone), and alleged extra durability.

Have the machine installed. Library staff may be able to do it themselves. If not, make sure the purchase or lease contract includes installation. Some machines need a special jack or coupler that the phone company must install (and will charge for). You must arrange to install the machine and give the phone company the machine's registration number, make, and model. You cannot be charged a monthly coupling fee if you hook up a machine that conforms to Federal Communications Commission regulations. (Ask the dealer if the machine you want conforms. If it does not, figure the monthly coupling fee into your budget.)

Read the instructions and learn how to run the machine; it is easy to operate.

Decide who will write and record the messages, play back incoming messages, and return calls.

Decide if the message will change often. If the machine will answer your main line, the messages should be fairly standard and not change. If it will answer a special line, decide how often you will change the message.

Write the message. As well as giving hours and location, a message on your main line could give the the types of material and equipment available, who is eligible to use it, how individual eligibility is determined, and other phone numbers to call for more information, to reach other offices, or just talk to a human. Or it can ask callers to leave a name and number so you can call them back.

Frequently changed messages on a special line might tell callers about new publications, services, or events (e.g., summer reading program, current bestseller list, National Library Week, or a new title narrated by Alexander Scourby). Look in the phone book under "Dial-A-_____." Call a few numbers to get ideas for your message and delivery.

In your message, identify yourself first ("This is the XYZ Library for the Blind and Physically Handicapped..."). If callers can leave a message at the end, tell them so ("If you would like someone to call you back, you will have thirty seconds at the end of

Use of the Message Recording Service

We would like to give you some hints on how to make the best use of our toll free message recording service. When you plan to call this service (1-800-342-3688), we suggest that you prepare thoroughly what you want to say before you call; in this way you will be able to give us a clear and concise message. Unfortunately some messages which we receive are confusing, incomplete, or hard to hear and we are unable to take action on the problems of readers who we cannot identify.

When you get through, listen to the recorded instructions. When you hear the beep tone, identify yourself, *spelling your last name* and giving your address and telephone number (including area code) before telling us of your needs.

You will have 45 seconds after the beep tone to tell us who you are and to record your instructions. If necessary, continue your message on a second call, identifying yourself again. Be sure not to speak until you hear the tone; sometimes we are unable to identify a caller who has started to speak before the machine began recording. If you need to call us again concerning the same request or instruction, please tell us that you called before.

this sixty-second message"). Give your message. Write it as if you were talking to someone. Keep words and sentences short and to the point. Time yourself while you read the message out loud a few times speaking slowly and clearly. Make the message longer or shorter to fill up the tape.

Record the message. You may have to do this a few times before you are satisfied. Avoid distracting background noises.

Publicize your number. Some ways include issuing a news release (chapter 3) and public service announcements (chapter 7). Make sure your number is on your stationery and all other library material including brochures, posters, fliers, newsletters, etc. Think of several ways you can be listed in the phone book.

Doing It

Play back incoming messages frequently and return calls promptly. Keep a log of who called and why. Offer to send material to callers and put them on your mailing list.

Record new messages as often as desired or scheduled, and call in to make sure the machine is working and the message is clear. Keep an historical file of your messages. If you develop static or other tape noises, buy some head cleaner and follow directions for use. After a year or two, replace the tapes.

Publicize your number at every opportunity.

Evaluation and Follow-Up

Keep track of the number of calls you get (some machines have counters, or you could count the number of times the phone rings during a certain period). If you put in a separate line for the answering service, does the volume of calls justify the monthly expense? Would you be better off using another type of communication to reach potential users?

Ask library users and others if they find the telephone service valuable.

Analyze incoming messages to get ideas for library programs and activities.

Sources of Further Information

Publications

American Association of University Women. "How to Run a Recorded Message Service," *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs.* 3d rev. ed. Washington, D.C.: AAUW, 1978.

"Telephone Answering Machines." *Consumer Reports* (June 1979): 336-339.

Working with the Community

Chapter 14

Mailings

How to mail to specific target audiences.

Mailing to people on a good, up-to-date list is an effective and efficient way to reach current and potential users. Use mailings to announce special programs and activities such as National Library Week or an open house, reach users through other groups, get volunteers and maintain their interest, invite groups to work with you and refer eligible members to you, solicit reactions about library services and selections, and distribute such materials as posters (chapter 10), brochures, and newsletters.

Resources

One person should be responsible for keeping a permanent publicity mailing list current and supervising mailings. Others, including volunteers, may help. The time needed to prepare mailings varies with the size of your list and the number of mailings you do. Organizing and compiling a special list can take several days or weeks, depending on how much time it takes to research names and addresses and how large a list you want.

Once the list is compiled, periodic additions and changes should take only a few minutes. One person can usually address, stuff, stamp, and seal seventy to eighty envelopes per hour. Be sure you have a ZIP code directory.

The money you need depends on whether you:

- Print on both sides and use lightweight paper. This helps you save money on paper and postage, and keeps you from having to use larger envelopes. An extra sheet of paper may double the cost of postage if you mail first class.
- Have a low-cost, do-it-yourself system using 3 x 5 inch cards and gummed or pressure-sensitive labels. Type master addresses three across and eleven down on 8-1/2 x 11 inch paper, and photocopy onto label sets. Photocopy labels come with a "backing" sheet to put behind the page you are typing addresses on so the addresses are spaced correctly for the labels.
- Automate your list. Computers or addressing machines can produce labels and maintain your mailing list.
- Use a professional mailing service to address, stuff, stamp, sort envelopes, maintain your list, and deliver mailings to the post office. If your list is small, however, such services can be costly.

Principles of Direct Mail/Marketing*

1. Send the right message to the right audience.
2. Incorporate an action or response device—coupon, order form, phone number—to make it easy for recipient to take desired action.
3. Include a letter in a direct mail package. Don't worry if the letter repeats what's in the package. The letter provides one-to-one communication.
4. Do followup or repeat mailings.
5. Keep good records so you know what happened, when, and why. That way you can repeat successes and avoid failures.
6. Know what's working and why. Timing? Phrasing? Copy? The mailing list? Analyze your records closely.
7. Keep current with changing postal rules, regulations and procedures.
8. Do what's necessary to make your mail stand out, even "look peculiar" since it has to fight all types of competition. If it doesn't get opened...why send it?
9. Keep testing your message, your copy, your format. Remember no one approach lasts forever.

*Adapted from "18 Principles of Direct Marketing" by John Jay Daly Associates, Inc., Washington, D.C.

- Borrow lists from cooperative groups and agencies to get names and addresses as well as ideas on how to proceed. To reach special audiences, check the Yellow Pages, starting with "associations." If you can afford it, commercial mailing list companies sell lists you might want, usually for $35 per 1000 names. Check a ZIP code directory to complete addresses you get from the phone book.
- Piggyback mailings by getting another organization (chapter 15) to send your material out with their mailings. Ask to use their mailing lists or ask them to send your material to their members. This saves time and money.
- Code or subdivide your list so you can direct mail to certain portions. For a manual system, use different color 3 x 5 inch cards, put the names in each audience on separate photocopy label masters, or use letter codes. Allow for multiple codings (e.g., a woman in an education organization would fall into both women and education categories).

Preparation

Decide who you want to reach and what you want to tell them. Tailor mailings to different audiences. Possible direct-mail audiences include:

- public and institutional libraries
- hospitals, including Veterans Administration and rehabilitation hospitals, and clinics
- nursing homes
- special education teachers and supervisors in public and private schools
- shopping centers, banks, savings and loans, and utility companies
- churches, church organizations, and ministers
- doctors, including orthopedic surgeons, rheumatologists, ophthalmologists, and opticians
- other health professionals, psychologists, and physical and occupational therapists
- government offices and agencies, and post offices
- community centers
- library users, volunteers, and advisory committee members
- legislators
- other groups, including professional, civic and service, fraternal, philanthropic, senior citizens, retired, education, unions, health and mental health, and cultural.

Maintain your list.

Be able to locate people on the list quickly. If you mail by less expensive third class bulk rate, you have to arrange all mailings by ZIP code. This means you have to either sort the pieces once they are addressed and sealed, or maintain your labels in ZIP code order. If your list is in ZIP code order, keep an alphabetical cross-file.

Getting Through to Doctors*

The five best ways to reach doctors are:

1. Repeat the same messages—and repeat them often. Avoid the appearance of sameness. Be brief. Dramatize your message.
2. Tell doctors what is in it for them. Doctors are interested first in patient care and then greater ease of practice. Talk directly to the doctor by using the word *you*. Give information he can make use of.
3. Be authoritative. Communicate your message within established channels. Going through the medical organization is in effect an implied endorsement. Have everything you send out read by at least one specialist in the field to catch errors. You could then add a statement such as "This brochure or fact sheet was prepared in consultation with. . . ."
4. Establish a Health Professional Advisory Committee.
5. When giving basic background information, include new details: a number, historical fact, name. Detail precise patient conditions.

*Summary of "How to Get Your Message Across to Doctors" by Howard R. Lewis, public relations consultant and medical writer-editor, *Public Relations Quarterly*, Winter 1977.

Ask the post office to return pieces with incorrect or old addresses. The cost for each return will save you postage in the end. To have pieces returned, put "Address Correction Requested" on the envelope.

Update your mailing list often, especially before major mailings, and purge it at least once a year to remove names of people or organizations no longer appropriate.

Research Postal Service regulations and procedures. Ask a Postal Service representative to tell you how best to mail.

- Ask what times, days, weeks, or months are best. Avoid busy holiday seasons.
- Mail far ahead to allow for timely mail delivery—up to three days for First Class and a week or more for third class.
- Know current postage rates and the time it takes in your community for each class of mail to be delivered. The free matter indicated is only used for program users.
- Get on the mailing list for the free Postal Service newsletter *Memo to Mailers*. Ask your postmaster for written mailing guidelines.
- Investigate alternatives to First-Class mail, but consider their real costs and benefits in time, work, and money. You may save by using third class bulk rate mail. Bulk rate permits require an initial plus annual fee. You have to sort and bundle bulk mail by ZIP code, send at least 200 pieces at one time, mail only at the post office where you have your permit, weigh and count the number of pieces in each mailing, and submit a mailing form provided by the post office. Since Postal Service regulations are subject to change, consult your postmaster before you begin.

Plan your mailings ahead of time. Get volunteers to help by inviting them to a "mailing party."

Enclose a business reply envelope (BRE) or card, preferably postpaid, if you want people to reply to your mailing. Responses will increase significantly if you can afford to pay return postage. Either stamp each envelope before you send it or get a First-Class business reply permit. You pay an annual fee and then are charged only for envelopes returned to you. You have to preprint the envelopes with your permit number and required Postal Service markings. Be sure your BRE fits into your mailing envelope, and any forms you want returned fit conveniently inside the BRE. Code your response cards by using different colored paper or ink, or put code letters in one corner to see which lists and mailing packages bring the greatest response.

Make the material, including the envelope, attractive when designing your mailing materials. Use colored paper or ink if you can afford it. Accompany any brochure with a letter. Combine art and photography in designing a brochure. In your letter, grab attention in the first paragraph and build interest in the text. Don't ramble. Make your material easy to read. Collect mailings you receive, especially those you feel are well done, and adapt their techniques to your material. If you want recipients to do something, make it easy for them to take action.

Evaluation and Follow-Up

Once a year send nonuser newsletter recipients a card asking if they want to stay on the mailing list. Remove the names of people who don't respond.

Evaluate the results of mailings by keeping records of responses. If you code response cards, see which mailing packages or lists produce the most volunteers or inquiries.

Sources of Further Information

Related Chapters

Publicity lists (chapter 2).

Publications

American Association of University Women. "How to Plan and Coordinate Mailings," *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*. 3d rev. ed. Washington, D.C.: AAUW, 1978.

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U.S. Postal Service. *Memo to Mailers*. Washington, D.C.: Communications Department, U.S. Postal Service. Free newsletter.

U.S. Postal Service. *National ZIP Code and Post Office Directory*. Washington, D.C.: U.S. Postal Service. Issued annually.

Organizations

U.S. Postal Service. See your local postmaster.

Chapter 15

Community Organizations and Agencies

How to find, contact, and cooperate with organizations and agencies operating in your service area. What types of organizations to contact and how you can ask them to help you.

Work with other organizations and agencies to gain maximum public support for library services, get endorsements and cosponsorship of library activities, get facilities and technical assistance for your programs and publicity efforts, pool talents and resources, and reach specific target audiences.

Resources

One person should coordinate all communication with other organizations. A committee can help by identifying the types of organizations, gathering names and addresses, and contacting groups. The time needed depends on whether you work with the groups' memberships or their leaders or directors. You may be able to use lists of organizations available through other agencies, voluntary action centers, or community clearinghouses.

Your costs will depend on how elaborate your coordinating efforts become. Budget for postage and long distance phone calls. Include funds for sending your newsletter and other publicity materials to other organizations.

Preparation

Decide how you want other organizations to help you. They can:

- Distribute brochures with their mailings.
- Put up posters.
- Cosponsor a conference.

Other network librarians have:

- Visited public libraries; sent them progress memos on special campaigns, newsletters, *Talking Book Topics*, brochures, posters, exhibits, application forms, catalogs, machines to demonstrate, braille books and magazines; and made them an integral part of outreach efforts.
- Participated in programs and exhibited at governors' conferences on information and library services, aging, and other relevant issues.
- Worked with state commissions on the blind and other groups representing handicapped individuals.
- Set up a schedule of public library functions and kept an inventory of material needed to distribute at each activity.
- Mailed brochures to organizations (chapter 14) and tailored mailings to some target audiences.
- Offered to speak at other organizations' conferences and meetings.
- Asked groups to insert brochures and print repro ads in their newsletters.
- Set up storefront displays.
- Traveled around the service area and talked to organization representatives.
- Received professional publicity help.
- Put notices in church bulletins and had a minister mention the availability of library services.
- Exhibited at many public places and got notices on shopping mall, motel, and hotel marquees.
- Exhibited at supermarkets.
- Had private companies mail notices about library services.
- Visited with schools and talked with principals, special education and reading teachers, counsellors, classroom teachers, and students.
- Identified eligible children through special reading programs.
- Given tours.
- Listed themselves with city speakers bureaus.
- Visited all service area nursing homes.
- Had an insurance company arrange a flashing neon talking book message on an interstate highway.

- Had a phone company meter stamp a message on bill envelopes.
- Had banks mail brochures with customer statements.
- Provided organizations with order lists of available materials.
- Set up an exhibit in the state capitol lobby.

List the types of organizations you want to contact. (Consider those cited on page 14-2 of chapter 14.) Many business firms and professional associations are eager to participate in community service activities. Some firms encourage employees to devote time providing technical assistance to groups on company time. Show them how the program will directly benefit company employees or their families.

Government agencies and offices also can be valuable sources of technical help and provide speakers and resource people for public programs. Labor groups representing millions of workers and professionals are heavily committed to involvement in community service activities.

Students, teachers, and educational administrators can provide technical assistance and talents and can arrange the use of facilities. Instructors can get students to help you as part of class projects. Art classes can make posters (chapter 10), sociology classes can assist with questionnaires and surveys, and students of government can help monitor pending legislation.

Involve senior citizens, youths, and other volunteers in decision-making that affects their projects. People over sixty-five are able to help and eager to share their experience and skills. Young people, who are not tied down by job or family responsibilities, are also useful. They can be reached through school and youth groups. An entire class or scout troop may work for you on a group project.

Compile the names and addresses of organizations you want to contact. For ideas, names, and addresses try:

- The Yellow Pages
- Local chambers of commerce
- Government public information offices
- Other community organizations
- News reporters
- Staff, users, advisory committee members, friends, spouses

Doing It

Call or write the organization. If possible, have a staff member, user, or other friend who belongs to the organization make an entree for you. Establish an informal relationship with leaders or members of other organizations before you need their help. Put other organizations on your newsletter mailing list.

Evaluation and Follow-Up

Thank organizations and people who have helped you. Let them know when you mention them in your publications; it will encourage their continu cooperation and participation.

Keep in contact and continue to work and cooperate with other organizations on developments in areas of common interest. Include representatives of other organizations on your advisory committee (chapter 16).

Help those who help you. Share publicity, praise, credit, and progress with those who support you. It will make your publicity efforts look stronger, as part of a larger community effort.

Schedule evaluation sessions with representatives of other organizations. Discuss whether and how expectations were met, how to work better together in the future, and the reasons for any successes and failures.

Sources of Further Information

Publications

League of Women Voters of the U.S. *Getting It All Together: The Politics of Organizational Partisanship*, Publication #674. Washington, D.C.: League of Women Voters, 1971.

Pair, Mary W., ed. *Encyclopedia of Associations*. 12th rev. ed. Detroit, Mich.: Gale Research Co., 1978. A three volume directory of organizations, classified by their major field of interest as well as indexed alphabetically.

"Politics and Good PR." *Library PR News* (March-April 1979).

Chapter 16

Public Education Advisory Committees

How to recruit and use an advisory committee.

Advisory committees range from formal groups that meet regularly to approve plans and activities and contribute ideas to loose assortments of people you occasionally ask individually for advice and assistance. Form an advisory committee to enlist the talents of experts, develop community support for your programs, sound out new ideas, and honor people who help you. Do not have an advisory committee that does nothing.

Resources

Working with an advisory committee requires relatively little effort and money. Even if the committee meets regularly, it is not likely to meet often. Your only expenses will be for phone calls, photocopying, and postage.

Preparation

Decide whether you want an advisory committee and identify your objectives. Most committees of this type help design and implement an organizational action plan that raises public awareness and wins favorable public support.

Ask other organizations and agencies how they use advisory committees. According to Don Bates in the February 1979 *PR Journal*, the three most frequently used types of public education committees are:

- An advisory committee that offers counsel but has no responsibility for translating its advice into work;
- A dual-function committee that advises and shares the workload for implementing plans and projects; and
- An operating committee that does everything and is therefore the hardest to set up.

Choose a structure.

Decide what type of people you want. A public education committee should never be limited to communicators. One or two library users can give direct reactions and help the committee understand the special needs of your clientele. Consider asking a public librarian, an educator, a doctor and other health professionals, minister, public relations specialist from another nonprofit agency or group, business or community leader, and a publisher.

Decide how you will meet—have meetings, meet your advisors individually as you need them, or both. If your advisory committee will meet, decide whether it will meet bimonthly, quarterly, or semi-annually, or on an ad hoc basis; during the day or evening; and how long the meetings will last. People invited to serve will be responsive to reasonable requests. An advisory body that does not have meetings is better termed an advisory board.

Choose the committee members. A committee of ten is workable, but start with five or six and grow.* Ask your staff, volunteers, and users for suggestions. Have ideas for alternates and replacements in case someone turns you down or resigns.

Write brief operating procedures indicating how

(HEADING)

Public relations committees can perform many valuable tasks for nonprofit organizations; establish an overall public relations policy; prepare an annual public relations program; write and edit brochures, advertisements, other publications; direct volunteers handling publicity for special events; advise management on communicating to resolve crises, controversies, or other sensitive matters; evaluate public relations results.

However, don't expect the committee to perform miracles. It cannot create favorable public opinion unless the organization deserves it. And even then, results cannot be expected overnight. As one observer points out, except in times of severe emotional crisis or major emergencies, public opinion forms slowly and changes slowly. Likewise, it takes a long time, often two or three years, before a committee gels into an efficient, effective unit.

you will choose agenda items, decide courses of action, and communicate with committee members.

Invite people to serve on the committee. Follow up any telephone invitation with a letter giving details. Explain the purpose and objectives of the committee, its format, the committee's size and composition, and your expectations from members, particularly how much time they will be expected to give. Don't disclose other invitees' names until you have acceptances, but do describe the types of people you are inviting (i.e., community leaders and other citizens with expertise and energy who can help you reach a wider audience of library users).

Doing It

Announce the formation of the committee in a news release. State the committee's purpose giving the names and background of all members.

Hold committee meetings, but keep them to a minimum. Volunteer efforts can drain the energies of committee members, especially those with families or full-time jobs. Mail meeting notices, agendas, and supporting materials a week in advance. Whether you or a committee member chair the meetings, make sure meetings are well-organized, professionally run, and kept on schedule.

Call on individual members as you need their help to publicize new activities.

Keep advisory committee members up to date on your activities by putting them on your mailing list. Let members know when you use one of their ideas and how successful it is. Receiving regular progress reports make advisors more useful—and may prompt calls with helpful ideas or reactions to what you are doing.

Evaluation and Follow-Up

Thank advisory committee members, publicly if possible. An award certificate can be designed and printed inexpensively (see chapter 19). Issue a news release once a year announcing the awards, and include an appropriate picture.

Invite committee members to library functions and treat those who come as honored guests. Introduce them during the program.

List advisory committee members on your letterhead, in your newsletter, and in other publications.

Sources of Further Information

Publications

American Association of University Women. "How to Recruit and Use an Advisory Committee," *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*, 3d rev. ed. Washington, D.C.: AAUW, 1978.

Bates. Don. *PR Journal* (February 1979): 1-2.

Chapter 17

Programs, Conferences, or Special Events

How to organize programs that bring people together to learn about your services.

Plan a public program, conference, or special event to educate potential users and secondary sources (doctors, teachers, nursing home administrators, etc.) about your services, explain who is eligible and how eligibility is determined, what equipment is available, how materials can be borrowed and used, and how secondary sources can get materials to demonstrate.

You can dedicate or break ground for new facilities; hold an open house; celebrate National Library Week or library anniversary; honor award recipients (chapter 18); visiting dignitaries, or famous people; and introduce and demonstrate new equipment. Programs can also be planned to bring together people with similar interests to share information and give you ideas for other programs and ways to reach potential users.

Resources

One person should coordinate the overall effort. Committees or other individuals can arrange the program, secure facilities, prepare publicity, coordinate exhibits (chapter 11) and demonstrations, invite speakers, and take care of registration. Conference staff should meet regularly, share problems and progress, and make decisions about arrangements. Fewer people are needed from your staff if you cosponsor an event with another group. Most half-day programs can be set up and publicized in a few weeks, but plan on spending a month or more organizing a one-day conference and up to six months or more on a program lasting a couple of days.

If funds are tight, get free speakers, use free public facilities (library meeting rooms, schools, community colleges, churches, and government auditoriums), and have donated or homemade refreshments (or omit them altogether). If you can afford it, budget for printing material to give participants sufficient publicity materials, such as mailings (chapter 14) and news releases (chapter 3), facility rental (if sufficient free space is not available), equipment rental (chairs, tables, microphones, podiums), other audiovisual equipment (easel, chalkboard, projector), speakers' fees and expenses.

Preparation

Decide on the purpose and kind of event, format, schedule, and size and makeup of the audience. You can have an open house, conference, group discussion, or a combination of formats including an opening keynote speaker followed by audience questions, concurrent workshops, and equipment demonstrations. Consider several formats and choose the one(s) most suitable to your purpose and audience.

Appoint library staff, users, volunteers to work on committees and coordinate program activities. You need people to take care of overall planning, publicity, getting speakers, reserving facilities and equipment, and refreshments.

Choose a time and date. Find out if other events scheduled for the same time might draw your audience away. Pick a time convenient for your audience.

Plan an affordable budget. Be sure you have considered all possible expenses.

Reserve a barrier-free facility, not too large, but large enough to hold the audience. Give yourself plenty of lead time as choice facilities are scheduled months in advance. Pick a convenient location with adequate parking and public transportation. Find out if the facility cost includes only the meeting room or covers additional "breakout" rooms for smaller group discussions, equipment rental, and cleaning fees.

Choose speakers, discussion leaders, and other resource people. Consider inviting the state librarian, other library officials or library board members, local government officials or legislators, well-known business or community leaders. Let them know whether or not you can pay them.

Ask participants how they heard about the program and what motivated them to come. You might get a show of hands for people who heard through newspaper articles, radio or television announcements, friends, posters, etc. Include meeting evaluation forms in packets or near other materials. Ask participants to fill out the evaluation forms and leave them at the door or mail them in later. Make sure your address is on the forms.

Agenda for Workshop Program

Introduction (10 minutes)

Slide Show (20 minutes)

Public Library Procedures (45 minutes)—how to fill out applications, who can certify, who is eligible, what to do when the application is returned, how to help the patron, the importance of the reader interest sheet, etc.

Volunteers (10 minutes)—Telephone Pioneers, RSVP volunteers, how public libraries can use volunteers, how Service for the Handicapped uses volunteers, how we are planning on expanding our volunteer program, recording program

Break (15 minutes)

Equipment Procedures (45-60 minutes)—break into two groups. Each person will use the equipment and attachments, learn how to fill out an equipment transfer card, listen to a cassette and talking book, look at TBT in cassette, flexible disc and l.p., look at BBR. See available catalogs, bibliographies, etc.

Reference (30 minutes)—textbooks from Recording for the Blind, APH, where to buy Bibles, different aids and appliances catalogs and where to obtain them. How we make answers to reference questions available in large print, cassette, and Braille.

Future Developments (10 minutes)—combination machine, Kurtzweil Reading Machine, Optacon, Saltus Reader, electronic Braille

Conclusion (5 minutes)

Questions are taken at the end of each section.

Mississippi Library Commission
Service for the Handicapped
Ms. JoEllen Ostendorf, Head
P.O. Box 3260
Jackson, MS
39207

Doing It

Arrive early the day of the program and go over all arrangements.

Assign someone to greet speakers, advisory committee members, and guests and register participants and direct them to meeting rooms or exhibit areas. A list of registered participants will later be a valuable mailing list.

Introduce speakers and special guests to participants, reporters, and other speakers. Give speakers time to freshen up and collect their thoughts before speaking.

Have plenty of materials (programs, newsletters, brochures, question cards for speakers) **available.**

Give speakers short, cordial introductions prepared from the background material they provided.

Allow time for participants to talk to speakers after the program.

Evaluation and Follow-Up

Solicit reactions. If you did not distribute evaluation forms at the program, mail them shortly afterwards. Review forms and consider criticisms and suggestions when planning future programs.

Thank all speakers, discussion leaders, and resource persons by letter. Send them copies of clippings about the program or their presentations.

Compile reports from each session. Publish them or include them in your newsletter and mail them to people on the registration list.

Invite people who attended to future programs. Invite them as far ahead of the program as possible and allow plenty of time for them to respond. Follow up an invitation letter with a phone call. Several days before the program call the speakers and invited guests and go over all the details, including date, time, place and directions, program format and purpose, names of other speakers on the program (but only if you have commitments from the others), size and type of audience, topic of the talk and how much the audience knows about the subject, and whether the media will be there.

Consider changing dates to get your first choice of speakers. If first choice speakers cannot attend, they

may be able to suggest alternates. Never publicize that a person will appear before getting a firm commitment.

Provide written instructions or an orientation session for discussion leaders and resource people so they know what is expected of them. Get biographical material from speakers for the people who will introduce them.

Vary the types of presentations (speeches, discussions, workshops, panels) to maintain interest. Plan activities such as films, slide shows, exhibits, and demonstrations. Keep the program lively and involve the audience. Don't keep the audience seated and passive for long stretches. Plan ten- to thirty-minute breaks between scheduled activities, depending on the length of the meeting. Set a realistic schedule for the program so individual sessions won't be rushed. Allow for questions and delays. Schedule time in the program for audience questions. Give the participants brochures or other information to read and pass along.

Consider your target audience when planning publicity. Send news releases (chapter 3) to the general media as well as professional and trade papers. Direct mailings (chapter 14) to certain groups of potential users and secondary sources. Ask organizations sending speakers, exhibits, or representatives to help with publicity. Plan your publicity not only to attract attendance, but also to inform the community. More people will read about the program than will attend.

Assign staff, volunteers, and users as reporters to take notes and file written summaries of each session. Have them record major points and areas of agreement or disagreement. Speakers can brief reporters and give them copies of their presentations to review ahead of time.

Have a final coordinating meeting the day before the program. Go over everything and make sure all the details (podiums, water pitchers, tables, refreshments, smoking-nonsmoking areas, projectors, microphones, etc.) have been taken care of. Make a list of assigned staff duties for the day of the program. Give agendas to moderators and others who will keep the program moving on schedule. Assign a troubleshooter to deal with unforseen problems.

Develop a standard orientation program about your services that can be tailored to different audiences and repeated often.

Sources of Further Information

Publications

Adult Education Association of the USA. "Conferences That Work," Leadership Pamphlet #11. Washington, D.C.: Adult Education Association, 1956.

American Association of University Women. "How to Get Speakers for Your Meetings," *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*. 3d rev. ed. Washington, D.C.: AAUW, 1978.

American Association of University Women. "How to Organize a Public Meeting, Conference or Teach-In," *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*. 3d rev. ed. Washington, D.C.: AAUW, 1978.

Internal Revenue Service. *24 Group Methods and Techniques in Adult Education*, IRS Training Handout No. 9928-07. Washington, D.C.: IRS, 1970.

League of Women Voters of the U.S. *How to Plan an Environmental Conference*, Publication #695. Washington, D.C.: League of Women Voters, 1971.

Leibert, Edwin, and Sheldon, Bernice E. *Handbook of Special Events for Nonprofit Organizations: Tested Ideas for Fund Raising and Public Relations*. Wilton, Conn.: Association Press, 1972.

Zelko, Harold P. *The Business Conference: Leadership and Participation*. New York: McGraw-Hill, 1969.

Special Events Checklist

Planning

Who would be the most effective people to serve on the planning committee?
What is the broad budget breakdown?
What is the best date and is there any conflict with other major events in the community or on the campus?
Time of day?

Speakers

Fee and expenses
Resume and pictures
Itinerary
Hospitality people arranged?
Do they have restrictions on press conferences, broadcast rights, etc.?
Housing
Pick-up at airport/transportation
Biographical information

Advance Promotion

Budget
Mailing lists of those especially interested in the event
Mailing facilities and schedule

Special Publications

Program—cost, copy, lay-out, delivery date
Promotional brochure
Posters
Tickets
Other

Other

Invitations: letters or printed?
Master timetable
Security/police

Facilities and Personnel

Choice of site, rooms, auditorium-estimated attendance
Accessibility
Audience sight lines
Lighting, ventilation, acoustics
Location of electrical outlets
Rest rooms and cloak room
Seating arrangements (general and platform)
Service of food/menu
Platform seating chart
Public address system
Provisions for rain, poor weather
Audio-visual aids such as screens, charts, easels

Registration Table

Appropriate signs with alphabetical breakdowns
Table and chairs
Identification badges
Pads and pencils
Typewriter
Cash box
Telephone
Programs and other literature
Personnel to man table
Parking facilities
Police needs
Signs
Flowers/decorations
Posters
Ushers/guides/tours
First Aid

Coordinating Sheet

Has every job been assigned to a specific person and has the exact timing of the program been worked out in writing, so that each participant knows exactly when he fills his role and for how long?

Public Information

Press Coverage

Advance story

Arrangements for On-the-Scene Coverage

Have lunch or other tickets been sent?
Have arrangements been made for seats or desks and is the press clearly aware of where that space is?
Press Room?

Special Publications

Does the event merit coverage in 4-H News or other special publications?
Check with appropriate people

Speeches

Is a manuscript available in advance?
If so, does it merit reproduction and distribution?
If not available in advance can one be available at the event?

Interviews

Does anyone want either a press conference or interview before or after event?
If so, have appropriate arrangements been made to work it into itinerary, and exact times and places communicated?

Hometowns

Advance and/or follow up?

Photographs

Advance picture possibilities
- Chairmen of event, distinguished visitors, etc.
- Procure pictures well in advance

Pictures on the scene
- Direct news—does the paper want its own pictures, or can one be sent? If the latter, have arrangements been made to have it immediately developed and printed?
- Special publications –check with appropriate personnel to ascertain needs
- Archives—should event be shot for future picture needs such as year-end displays, VIP kits, historical significance?

Radio-Television Coverage

Advance sent?
Invitation to cover event issued?
Check before event to find out if any stations will be there. If so, make arrangements in advance on time and place for them to set up, and with the people whom they would like to interview.
Taping/film

General

Should the event be staffed by an information person?
Is a wrap-up memo giving times and places necessary for the media?

Evaluation

Financial accounting
Compile report
Thank you notes
Attendance
Review of errors
Recommendations on how next event can be improved

Chapter 18

Awards Programs

How to plan and run an awards program to honor and recognize people publicly.

Give awards to volunteers, supporters, donors, Telephone Pioneers, or advisory committee (chapter 16) members to thank them and call attention to their activities on your behalf. Awards will not only give these people the praise they deserve and encourage them to do more, but will also publicize your program. Induce a well-known person to attend or speak at a meeting or special event.

Resources

An awards program can take very little money, time, and effort depending on whether you honor recipients in a modest ceremony at the library and issue a single news release (chapter 3), or invite a large number of people to attend a well-publicized awards reception or dinner (chapter 17).

Awards can be simple, hand-drawn or inexpensively printed certificates, or expensive, engraved plaques or gifts. If you make the awards yourself, you will need transfer letters and possibly a clip art border (found in most art supply stores). You will also need plain 8-1/2 x 11 inch paper or heavier card stock to print the certificates on. Write "In Appreciation," leaving room for the recipient's name, the contribution, date, and an appropriate signature for the library.

How To Do It

Preparation

Decide on the purpose of the awards and whether they will be a one-time or annual effort.

Establish award criteria. If the purpose is to recognize a particular person, you may define your criteria after deciding who to award. If the award ceremony is yearly, set broad criteria and establish a procedure to seek nominations and make choices.

Doing It

Form a committee to handle all decisions about nominations, choosing recipients, getting the certificates, plaques, or gifts, and arranging facilities. Committee members can include library staff, users, and advisory committee members (chapter 16).

Notify recipients ahead of time, or, if you can otherwise assure their attendance at the ceremony, you may want to surprise them.

Plan the ceremony. Hold it in the library, at a restaurant, hotel, school, government building, or conference facility. Invite library users and staff, public officials, recipients' families and coworkers, and the media. Ask a photographer to take pictures (see chapter 4) to send out with a news release, post on your bulletin board, and print in your newsletter.

Publicize the award. Prepare a news release and photos about the winners with information about their activities on your behalf. You can:

- Send a release in advance with a "hold for release" date so it will not be used before the event. This may discourage reporters from attending, but they will still have the story promptly and are likely to use it.
- Send a memo to the media announcing the event and inviting reporters to attend. Follow up with a hand-carried release the day of the ceremony.
- Issue a release only at the time of the award. This procedure is not advised unless you are sure of the importance of the award or recipient.

Make the awards. To increase news coverage, ask a well-known person, library user, or public official to present the awards. Tell about each recipient's activities, and have the recipients come forward to receive their awards. Allow time for recipients to speak if they want to. For very special awards, request congratulatory letters and telegrams from famous people and high government officials such as the governor, senators, and congressmen, especially if they have shown interest in your activities.

Evaluation and Follow-Up

Check local papers for articles about the awards. Send award recipients copies of the clippings and mount clippings on your bulletin board. Feature a story about the awards in your newsletter.

Keep an "honor roll" of recipients and post it prominently in the library. Mention past recipients in awards ceremonies.

Put recipients on your mailing list.

Sources of Further Information

Publications

American Association of University Women. "How to Run a Contest or Awards Program." *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*. 3d rev. ed. Washington, D.C.: AAUW, 1978.

Lederer, Robert F. "Getting PR Mileage from an Awards Program." *Association Management* (May 1972): 40-43.

Chapter 19

Speakers Bureaus

How to coordinate a speakers bureau.

An effective way of reaching potential users is by talking to organized groups, particularly groups of eligible users or people who can refer users to you. By addressing these groups you can build support for special programs (chapter 17), increase library use, foster understanding of the needs of your users, and get reactions about your service.

Resources

If you are a one-person operation or fill only occasional requests, your effort may not be as ambitious as that of a library that fills one or two requests a day. Other people, including volunteers, can help coordinate by sharing administrative duties for the bureau, publicizing speakers, gathering and stocking an ample supply of materials and audiovisual aids, and making appearances and speeches. Budget funds for news releases (chapter 3) and mailings (chapter 14) to groups.

Program sponsors sometimes pay speakers a fee or honorarium, make a contribution to the speaker's organization, or pay travel and meal expenses. Make sure you are allowed to accept such payment if it is offered. This occasional income can help defray some of your costs, but should not be relied on.

Preparation

Decide how much you want to do and what support resources (people, time, money) you have. The size of your staff and your service area will determine the level of your activity.

Find people who are willing to make speeches—yourself, other library staff, your supervisor, volunteers, advisory committee members, users, and friends and family of users. Effective speakers know their subject and are comfortable talking before groups.

Set up a file of speakers. Include information on what days and times they are available, whether they have their own transportation, and their special knowledge or interests.

Prepare an outline for all speakers (chapter 20), listing pertinent facts about your program, available materials, and eligibility requirements. Include examples, statistics, anecdotes, and publications. Update this outline periodically.

Gather materials including handouts and audiovisual materials and equipment.

Review the outline with all the speakers. Ask an experienced speaker to give tips on effective talks. Practice each delivery. Explain the materials they will hand out and the supplemental audiovisual equipment.

Publicize the speakers' availability. Send out a news release (chapter 3) and public service announcement (chapter 7), and prepare a mailing (chapter 14) to target audiences. Publish an attractive flier or brochure describing your speakers bureau and distribute it to civic and service organizations. Contact producers of radio and television talk shows to schedule your speakers.

Doing It

Publicize your speakers bureau with periodic news releases and mailings. Publicize actual appearances with news releases unless the sponsoring organization has already done so. Sometimes joint releases prepared by the speaker's agency and the program sponsor are effective. Note conferences and other meetings and offer to send speakers, panel members, discussion leaders, or resource persons.

Match the speaker to the audience. When you get requests, collect information about the group, the audience, program format (one speaker, panel discussion, Q&A), what is expected of the speaker, the time, location, and directions. Give the speaker these details and suggestions on adapting the outlined talk to the audience. For example, in a talk to occupational and physical therapists, ask for help in reaching people they may treat and give them up-to-date information on available reference material, e.g., large-print sources, aids and appliances, etc. Send new speakers out in teams or to observe an experienced speaker.

Arrange for speakers to get handouts and audiovisual aids and equipment. Make sure they know where and when to pick up the materials and how to use the equipment. Keep records of who has what and make sure supplies and equipment are returned promptly. See if the facility or sponsoring organization can provide equipment. Test all equipment to make sure it is running properly before you send it out.

Presentation Checklist

Initial Preparations

Are your speakers lined up?
Have you scheduled a meeting room?
Have you written a presentation plan?
Have you consulted your presentation materials supplier?
Are the presentation materials being prepared or brought up to date?
Have you set up deadlines?
Have you allowed enough lead time?
Have announcements been mailed?
Do they include a copy of the program?
Have you notified speakers of rehearsal date, time and place?
Have you made arrangements for refreshments?
Does caterer know the exact serving time?

Meeting Room

Is the room large enough?
Is it ventilated? Is it air-conditioned?
Does it have a dimmer switch?
Will existing curtains adequately darken the room?
Are electrical outlets convenient? Do they have the capacity to operate all your equipment?
Are there enough chairs? extra chairs? tables?
Are there stands for all projectors?
Are they high enough to clear the audience?
Is the screen area protected from extraneous light?
Is there a place to display layouts?
Is there a lectern with reading light?
Is the room free of distracting noise, odors, etc.?
Is the room free of objects which may interfere with projection?

Equipment (Check items that apply to your presentation)

Screen
Overhead projector with extra bulb
Slide projector with extra bulb
16-mm sound projector with extra bulb
Tape recorder with extra tape
Phonograph
P.A. system
Easels
Spotlights for charts
Small high-intensity lamp for projectionist and/or for providing some light (by bouncing off rear wall) to rooms lacking dimmer switch.
Slide remote-control cord long enough to reach from projector to podium
Small flashlight
Extension cords for projection equipment
Portable lectern light
Gloves or hot-lamp remover
Three-way-plug adapter
Clip-on reading lamp
Pushpins
Masking tape
Extra blank (black) slides (five per Carousel tray)
Note pads and pencils
Ashtrays
Ice water and glasses

Rehearsal

Has every speaker rehearsed the visual material with projectionist?
Is standby equipment available?
Do you know how to replace projector bulb?
Do you know where the room light switch is?
Can everybody hear?
Is screen large enough?
Does projectionist have cued script?
Has the meeting been accurately timed?

If You Are Using Slides

Are they clean?
Are they in the proper order?
Are they mounted horizontally?
Does the material on the slides correspond to the script?
Are blank (black) slides available to replace unusable slides?

If You Are Using Movies

Is there adequate black lead for films?
Is all film on one reel?
Are cuts or alternates at the end?

Final Check

Have receptionists and switchboard operators been notified of names and titles of guests?
Have you left word that guests should not be disturbed during presentation?
Is room set up according to plan?
Is projection equipment as far back in the room as possible?
Is projectionist set and ready to go?
Have system speakers "warmed up?"
Are all wires and cables out of the way and firmly secured?
Is all equipment in working order?
Are all films and/or slides prefocused and framed?
Have sound levels been tested and preset?
Are lenses and gate clean and free of lint and dust?

Source:
Office of Information
National 4-H Council
7100 Connecticut Avenue
Washington, D.C. 20015

Keep everyone informed if plans change. Contact the speaker and organization a few days before the program to make sure there are no problems.

Evaluation and Follow-Up

Call the person who requested the speaker and find out if the presentation was valuable. Ask the speaker how the group responded. Discuss with both what parts of the talk were most effective and how the talk could be improved.

Get copies of any pre- or post-meeting publicity and send copies to your speaker.

Thank your speaker and relay any reactions. Pass thank you notes along to the speaker. List the engagement and speaker's name in your newsletter. At the end of the year give your speakers awards (chapter 18) or certificates of appreciation.

Check equipment for damage or malfunction and repair or replace as necessary.

Sources of Further Information

Publications

American Association of University Women. "How to Operate a Speakers Bureau." *AAUW Tool Catalog: Techniques and Strategies for Successful Action Programs*, 3d rev. ed. Washington, D.C.: AAUW, 1978.

Bryant, Donald C., and Wallace, Karl R. *Fundamentals of Public Speaking*. 5th rev. ed. Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1976.

Starr, Douglas. *How to Handle Speechwriting Assignments*. New York: Pilot-Books, 1978.

Organizations

International Toastmistress Clubs
9068 East Firestone Blvd. Suite 2
Downey, CA 90241

Toastmasters International, Inc.
2200 North Grand Avenue
Santa Ana, CA 92711

Chapter 20

Speeches

How to prepare an informal or formal lecture, briefing, presentation, statement, testimony, welcome, or brief remarks.

Personal contact is almost always more effective than mail or other impersonal contact, so when you have the opportunity to speak in person to a group, use that chance. You can explain your program at hearings, conventions, meetings, open houses, exhibits, and similar gatherings. Talks can be occasions to distribute literature or show your slide presentation.

Resources

A researcher, writer, artist, and speaker (or a network librarian who does all of these things) are necessary for preparing a successful talk. Little or no money is needed except for audiovisual supplies.

Preparing the Speech

Research the audience. Relate your talk to what the audience members are likely to be doing and thinking. Find out as much as possible about who will be in the audience and their interests, achievements, plans, attitudes, problems, and potential involvement in your activities. Lace your speech with specific references to these. Also be able to show how your views and program agree with theirs. Above all, find out what the audience already knows about your topic so you won't repeat old information or omit necessary background.

Collect information. Prepare an outline, limiting your talk to two or three main points.

- Review old speeches if available. With the addition of a few references to your new audience and recent events, they may often be reused.
- Include many examples, anecdotes, and other specifics to illustrate and prove your points. Generalities are boring and unconvincing.

Involve the audience. Poll members before or during your talk. Some rhetorical questions may be asked. Invite reactions. Ask audience members to introduce themselves if appropriate. Encourage the audience to commit themselves publicly to helping your program.

Discuss problems before you describe solutions. This will help arouse and keep audience interest.

Make clear what you want audience members to do —refer users to your program, support increased budget for your program, use your program themselves. Be sure to show the audience how *they* will benefit. This should be a major part of your conclusion.

Divide your talk into an introduction, body and conclusion. Standard advice for speakers is to (a) tell your audience what you will tell them (introduction); (b) go ahead and tell it to them (body); and then (c) tell them what you have told them (conclusion).

Give your listeners frequent guideposts so they can stay with you. Remember, listeners can't go back and "reread" a sentence they may have missed.

- Use a highly structured organization. Tell the audience how many points you intend to make and conspicuously label each one with words like "first," "second," and "third."
- Use concluding words like "finally," "last," or "in conclusion"—but only at the end of your talk.
- Repeat and review your main points. Clarify the relationship of the details to these points.

What not to do when you're writing that speech:

. . . Don't solve all the problems. This mistake is made by executives of genuine ability who are not often called upon to talk before groups. When they prepare their talk, or have somebody else do so for them, they try to include every wise thought they ever had. They do so whether the idea bears directly on the subject or not. The problem is that they can persuade themselves that every observation indeed is relevant, and they use it as background or introductory material. Whenever a speaker, after some introductory comment, says something like "First, a bit of background. . . " or "First, let me explain. . . " or "First, let's look back. . . ," we know we're in trouble. The speech is usually disorganized, even if individual sections of it are very much worth hearing.

Excerpted from *The Ragan Report*

Repeat catch phrases. Like some advertising slogans, such phrases will help your audience remember your message.

Talk in a language that sounds natural for the speaker, yet accommodates the audience. If the person writing the talk is not the person delivering it, this is especially important. The writer should meet or talk with the speaker to be sure the writer understands the speaker's style.

Write for the ear, not the eye. Use short sentences and words. Use phrases and incomplete sentences for emphasis. (See more details in chapter 6.)

Use audiovisuals such as charts, slides, or sample talking books or reading equipment to show as well as tell the audience, keep their attention, and reinforce the speaker's words.

Keep all speeches short as possible. Audiences appreciate presentations that are to the point. If you are trying to judge the length of your talk, use 100-50 words per minute (depending on how fast the speaker talks) as your guide.

Use extra-large type, and double or triple space the speech in preparing the text. Never abbreviate words. Use phonetic spelling for unfamiliar words. Never end a page in the middle of a word. Don't use onion skin paper (it rattles in a microphone) but use index cards or full-size paper.

Remind the speaker to pause at appropriate places and look up. Write the word "pause," put numbers (1-2-3-4-5-6) or slashes (////) at the ends of sentences, in the middle of long sentences—wherever the text stops.

Preparing the Speaker

Rehearse the speech, out loud, or better, on tape. Be sure you can pronounce all the words and names in the text. On the way to your speech do a last-minute review.

If you do not speak very often and are nervous, take a public speaking course (many courses can be completed in five or six short sessions). A local speech teacher might arrange a videotape facility so you can observe yourself. Watch out especially for annoying mannerisms like scratching or saying "er," "um," "well," or "y' know."

Go out with an experienced speaker before doing any public speaking on your own. Try to visit a session similar to the one at which you'll be speaking. If you're going to be on radio or television, tune in to the program several times to learn what its guests are expected to do.

Become familiar with the speech outline and material. Make sure you know who you will be speaking to, what the group wants to hear about, and that you have relevant information (both hard facts and interesting anecdotes) to present.

Delivering the Speech

Make sure the pages of the talk are arranged in the right order and that you have all the pages. Number the pages and any note cards so they may be quickly reassembled if they are dropped or blown away. This happens more often than you'd think.

Arrive early enough to hear relevant, previous speakers or to get a briefing on other presentations. Become familiar with the audience room. This will give you a feel for the tone of the meeting and will help you avoid needless duplication. Ad lib with references to what you have seen if appropriate.

Develop and use good platform habits.

- Don't speak too quickly or too slowly. Pause between sentences and thoughts to give your audience a chance to digest or react to what you have said.
- Speak loudly enough. Ask at the start of your talk if you can be heard in the rear. If not, get the microphone fixed before you continue or be prepared to raise your voice. Be sure you are not too close to the microphone.
- Avoid reading your text.
- Use pauses to look at your notes or text to see what comes next. Then when you speak, look at your audience instead of the text. These pauses will seem interminably long to you, but to the audience, they will seem quite appropriate and professional.
- Read numbers, quotations, or statistics that you would not be expected to remember, but try not to read much else.
- Look at members of the audience in all parts of the room and establish eye contact with everyone present. Smile.

Be flexible. Cut if you must, even if you spent hours preparing your talk. If a previous speaker usurps your main point or your best example, don't repeat it. Instead, note your agreement, summarize for emphasis, and concentrate on other parts of your talk.

If you receive audience questions, repeat each one to be sure you have it right and that everyone in the audience has heard it. Answer briefly and directly. If you get a question you can't answer, don't get flustered, but promise to get the information to the questioner and then do so. Anticipate questions you will be asked and have answers ready. Ask staff

members to help by feeding you tough questions before the talk.

Don't be annoyed if you are asked something you think you have covered. Just answer briefly, noting you are glad to have the chance to clear up a misunderstanding or stress the point. If you are addressing an informal group, you may want to allow your talk to be interrupted with questions. If you do this, be careful not to get sidetracked from your main points or you may never get to make them. If you are asked a question about something you plan to cover later, promise to respond at the appropriate point in your talk and do so.

Know when to stop. Build up to an effective conclusion and end your talk while the audience is still interested, enthusiastic, and awake.

If you use audiovisuals, don't have the lights off too long. Turn off only what's needed to make the screen visible. Audiences sometimes fall asleep, despite lively visuals and text.

If you have visuals to accompany your talk, be sure they are large enough to be seen from all parts of the room. (See chapters 10 on preparing posters and 12 on slide shows.) Also be sure the necessary display or projection equipment will be on hand or else bring your own, including spare bulbs for projectors.

Evaluation and Follow-Up

Pass around sign-up sheets to get the names and addresses of audience members. Add them to your mailing list to receive your newsletter and other materials (see chapter 14 on mailings).

Send follow-up information immediately.

Share your experience and reception with others in your library.

Make a recording or videotape of your talk, and review it critically to find ways to improve your next talk.

Participate in speaker training workshops or public speaking courses.

Keep copies of old speeches to use as the basis of new speeches for other occasions. Also keep a speech material file with information, anecdotes, statistics, and other information you might find useful in future speeches.

Prepare and distribute news releases (see chapter 3) summarizing your talk.

Use your talk as the basis for newsletter articles, brochures, or other publications and mailings from your library.

Sources for Further Information

Publications

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Stone, Janet, and Bachner, Jane. *Speaking Up: A Book for Every Woman Who Wants to Speak Effectively*. New York: McGraw-Hill, 1977.

Organizations

Toastmasters International, Inc.
2200 North Grand Avenue
Santa Ana, CA 92711

International Toastmistress Clubs
9068 East Firestone Blvd. Suite 2
Downey, CA 90241

Both organizations are dedicated to improving listening, thinking, speaking, leadership, and organizational skills and techniques. Clubs often provide members or carry out community service projects to help other groups improve their abilities in these areas. Despite the similarity of names, the Toastmasters and Toastmistress organizations are independently operated.